

HUMANITIES NETWORK



Newsletter
of the
California
Council
the
Humanities

Fall, 1981
Volume 4
No. 4

Council Goals And the Future

By Richard Wasserstrom
CCH Chair

Richard Wasserstrom, Professor of Philosophy at UC Santa Cruz, is the new chair of the CCH. This is his first column for Humanities Network.

The Council has at least two very general goals that can in theory be fully complementary but that are in practice often incompatible. The first is to support those programs that succeed in bringing the distinctive interpretive and normative contributions of the humanities, especially as manifested in the work of academic humanists, to non-academic audiences in ways that address the concerns and questions of contemporary society so as to be meaningful to those audiences. The second is to support those programs, consonant with this first goal, that appear to be capable of effectively reaching and engaging relatively large numbers of persons rather than very limited audiences.

On the one hand, grant applications for conferences and for other programs that will involve a live audience for a day or two usually contain the clearest conception of what the contribution of the humanities will be to that program and of how the academic humanists will be involved in its design and implementation. If there is a problem with these applications, it is that applicants have sometimes supposed that all academicians are humanists, regardless of their academic disciplines or interests. And, of course, many of these applications are for programs that are designed to reach a very limited audience, namely, that which will be in attendance at what is a "one shot" affair.

On the other hand, grant applications for media projects, particularly those that involve films or other programs for television, invariably do carry the prospect of reaching a very large audience, but often they do not appear likely to involve in a central, very meaningful way the specific contributions of the humanities and of academic humanists. Moreover, proposals for media projects

Continued on Page 3

*Justice and freedom;
intelligence and character--
these are the indispensable
ingredients of the democratic
state.*

*We can be rich and
powerful without them.
But not for long.*

--Robert Maynard Hutchins

Reprinted with permission from the Center Magazine, the publication of the Robert Maynard Hutchins Center for the Study of Democratic Institutions at the University of California at Santa Barbara.

The Humanities As a Moral Force

By Jacob Needleman, Professor of Philosophy,
San Francisco State University

Dr. Needleman wrote this essay for the California School Boards Association's CCH-supported project on improving the integration of the humanities into California's public schools, K-12. It is printed here with CSBA permission; it will appear officially in the CSBA Journal this fall.

In recent years, the crisis in American education has been perceived in two fundamental ways. A great many critics, observing the apparent decline in the intellectual training of young people, have urged a movement "back to basics" in order to strengthen fundamental academic skills. Other observers have with comparable urgency argued for a form of "character education," deploring the level of moral development in young people, their uncertainty and confusion about values and the meaning of life itself. All critics, however, agree in their anxiety about the preparation contemporary young people receive for life, as evidenced by the problem of drugs, cults, psychiatric disorders and crime.

Twenty years of teaching philosophy at the college level and nearly as many

years studying the religious ferment of American youth, have convinced me that critics of modern education, almost without exception, have neglected an essential factor in their analyses: the role of universal, philosophical ideas in the intellectual, moral and psychological development of a normal human being.

This neglect of the role of ideas in human development may be traced back to the origins of modern psychology itself, which directed its attention almost exclusively to the emotional and sexual aspects of psychodynamics and which treated ideas as, in general, a by-product, a result or even an epiphenomenon of what it took to be the more basic affective and instinctual components of the human structure. On a broader scale, explanation of human behavior and pro-

Continued on Page 2

Humanists In Residence

By Dorothy Reed
Editor, Humanities Network

The humanist scholar in his study or in a university library or classroom is a familiar, comfortable concept. Reading the works of masters and researchers in his discipline, analyzing, contemplating, discussing with his colleagues, writing his own thoughts and delivering them to young people who will follow in his footsteps — these are recognized and appropriate activities for a professional in the humanities.

During the past five years, the California Council for the Humanities has sponsored humanists in another role — that of commentator, from the point of view of their discipline, on contemporary issues facing society. In a conference on water rights, for example, a historian explained how the current patterns of water ownership came about, and a philosopher raised questions of distributive justice — if the amount of water is limited and many people need it for various uses, what is the fair way to allocate it? A symposium on doctor-patient relationships heard an anthropologist describe the differing roles of the physician or healer in various cultures and discussed with an ethicist the rights of patients — to choose or refuse certain kinds of treatment, for instance. The first amendment implications of the laws and regulations governing public access to broadcast time on television were explored by a philosopher, a constitutional lawyer and a congressman.

The purpose of the humanists was not to provide answers, but to broaden the context in which answers were sought. Public policies which might have been analyzed only in terms of economics and technology took on new options when looked at from the perspective of history or literature or ethnic studies. Such projects were in general relatively short-term and culminated in a day-long or weekend event where the humanities component was focused and specific.

This issue of *Humanities Network* deals with the work of scholars in yet another function — that of humanists-

Continued on Page 2

The Humanities as a Moral Force

grams for the betterment of the human condition, such as those of Marxism, gave equally little importance to ideas as such. Concepts of liberty, fulfillment and happiness all centered around the satisfaction of the material, i.e., physical and emotional needs of man.

In sum, for the past half century at least, it has been considered the mark of hard-headed realism to think of human needs solely in terms of a fairly well-defined and narrow band of bodily and emotional aspects. No doubt this point of view reflected a perception of the powerlessness of intellectual training, as it was being pursued in the schools and universities, and moral training, as it was being pursued by the established religious institutions of our culture, to bring mankind closer to happiness or a life of meaning. But whatever the ultimate causes, ideas have not been considered essential to growth and human fulfillment.

I agreed to participate in the California School Boards Association project of investigating the status of the humanities in the California public schools because my experience with college-age students had convinced me that certain kinds of ideas correspond to a structural need in the human being. To put it in simple terms: there is an aspect of human nature, as organic and innate as anything postulated by modern psychology, that can be nourished only by the sort of "food" provided by universal ideas about man and his place in the cosmic

scheme. Such ideas, when approached with the proper guidance, support a specific activity of the human mind which might be characterized as "the need to ponder and question the meaning of human life and one's part in it." In the contemporary era, the lifting of emotional and sexual repression, salutary as it has been, has been accompanied by a hidden repression of another kind which has consequences perhaps even more harmful than the earlier repression of sexuality and emotion. The new repression is directed at man's relationship to philosophical questioning.

One result of this repression, though of course it has many other causes as well, has been the turning of increasing numbers of young people to new religious movements, political ideologies and gurus of varying degree of authenticity. Our system of education and social milieu has been turning out a nation of "philosophical illiterates," easy prey for teaching and teachers, ideologies and ideas, that come to them "from the street."

This is not to pass blanket judgement on the new religions that now abound in our society; it is only to illustrate the existence in young people of a deep need that has gone unsatisfied in our culture. This unsatisfied and unrecognized need expresses itself in a particular sort of restlessness and vulnerability to ideas of all kinds dealing with ultimate questions. The turning to the drug experience may also, to some extent, be traced back to our failure as a society to provide young

people with channels for pondering ultimate questions.

I take it as the principal aim of what is called the study of the "humanities" to reverse this trend in the education of young people. By the term "humanities" I mean more than simply the study of literature, the arts, philosophy and cultural history. I mean an attitude toward learning itself that can also be communicated in other fields, not excluding mathematics and the hard sciences. It is a question of distinguishing between two radically different types of intellectual effort: one that drives for practical applications, conceptual resolutions and the amassing of information; and another that moves toward some entirely different goal for which we no longer have an adequate terminology, but which involves an aspect of human nature that grows only through seeking out the meaning of life itself.

The phrase "the meaning of life" is no joke to young people. There is a highly sensitive, delicate, but ineradicable yearning associated with this question. It is, however, easily bruised and suppressed by so-called "tough-mindedness" or by equally destructive "psychologizing" (as though the meaning of life had more to do with "getting along" than with why man is on earth at all). This yearning has been severely repressed in our culture and this repression is, as I have stated, even more pathogenic than the suppression of sexual energy which the early psychoanalysts identified as the chief cause of human neurosis. There is a metaphysical neurosis that is more destructive than psychological neurosis, and more basic.

When I began visiting the schools assigned to me by the School Boards Association, it was quite clear to me that the point was not to investigate only those courses and programs where the humanities were "officially" being offered. I wanted to see everything and anything that was being taught. My hunch was that this need to ponder ultimate questions of value and meaning was breaking through everywhere, in every field, among every kind of student and teacher. I was not surprised, therefore, to find the humanities, in the sense in which I am using the term, not only in English literature classes, but in physics courses, in composition classes and even in a home economics class.

Administrators were sometimes puzzled when I asked to visit science classes and on one occasion our bemused host laughingly challenged me to find anything relating to the humanities in the geometry class. Half an hour later, talking with a group of chemistry students, I asked them what they found of special interest in their studies. One lively young man cited his geometry class, the very one that was supposed to have no relationship to the humanities. When I asked him specifically what it was that interested him so much about geometry, he cited the first two meetings of the class where his instructor had discussed the question, "What is truth?"

I have already mentioned home economics. What I heard there was an ex-

ceptionally serious discussion about family relationships based on the question of the nature of real authority as opposed to authoritarianism. This in turn led to questions of the nature of freedom and its intimate connection to responsibility and, ultimately, to the question of the meaning of "duty."

A physics teacher told me how often and eagerly his students discussed with him such questions as the relevance of the law of entropy to the whole problem of the meaning of reality — if everything is running down to maximum randomness, what is the ultimate purpose of existence? Or, contemplating the theoretical model of the structure of the atom, the question arises of man's place in the entire scheme of things — is our solar system itself a sort of "atom" in a vast, ordered whole? Is mankind so small in the scheme of things?

It takes little effort to see in such questions the ancient and perennial philosophic wondering of mankind. And it is my contention that this sort of questioning is attempting to break through in every sphere of modern life. Some people take this as a sign that we are losing our grip on the values that have constituted our society from its inception. In part, that is true. But I take the breaking through of this sort of questioning to be a sign of a movement toward regenerating our values. I take such questioning to be an incipient moral force in our culture. But it needs to be supported.

My point is, that the humanities, in this sense, are being taught everywhere, only it is not called that and it is not respected as such. Often, these kinds of issues appear only on the periphery of a class dealing with material that is ostensibly more basic and important. Yet often enough it is on that periphery that the kind of inquiry begins which truly distinguishes the human being in relation to his authentic moral and spiritual possibilities. I say "begins," because this sort of teaching and learning about questions of meaning and purpose tends to stop too soon in order to make room for the "real material" that needs to be taught — the skills, the information, the concepts of science, the rules of grammar and syntax. Or, if it does not stop, it often gets mixed with other kinds of discussions and issues and neither the teacher nor the student retains clarity about the distinct importance of dealing with questions of meaning. It may not be necessary to move such material from the periphery to the center — probably questions of ultimate importance to human life are best treated apart from the grade-performance demand that goes with the basic material of high school study. But I am convinced that what is necessary is to recognize the importance of this sort of learning to the whole of a developing person's life, so that it does not occur only by luck or chance. Something very important to our whole future as a society is at stake here.

Let me briefly discuss my own re-

Humanists in Residence

in-place, of residents over an extended period of time in several different kinds of surroundings: in high schools, in a radio news bureau, in a medical setting, and in a major corporation. The participating humanists have lent their presence, their perspectives and their insights to whatever was going on around them.

All these programs were exploratory. Humanists working in the schools spent long hours carefully planning the details of a highly structured program involving interaction and cooperation with teachers and administrators and designed to include parents and other members of the community. The other projects were less tightly organized and more tentative, even at times improvisational.

There were differences of scale, as well; the Humanists-in-the-Schools program has become truly massive — in the coming year it will have spread to eight California school districts chosen to exemplify the demographic diversity of state school populations, from isolated Holtville in Imperial County with fewer than 2,000 students, to Los Angeles with 650,000. The radio news magazine is available, at least, to the whole public radio audience in California. The humanist who held personal meetings with chronically ill and terminal patients at a medical center and in their homes touched only a few dozen lives, but his

colleagues have judged the project important enough to continue. The humanist-in-corporation residency has enormous potential though perhaps the least quantifiability. The impact of the program on the policies of the Atlantic Richfield Corporation may not be measurable, but if there is an impact, those it affects will number in the millions.

Reports from all four projects indicate that the humanists' contributions were valued — by some recipients more than others, true — but in the happiest cases the new experiences brought about by contact with the scholars drew expressions of discovery and delight. The scholars too have declared themselves energized, enlightened and enriched (in a non-monetary sense) by these less conventional humanistic activities.

As a means of furthering the Council's charge to encourage scholars in the humanities to engage their disciplinary interests with matters of broad public concern and offer their resources to a wide diversity of the California population, the humanist-in-residence programs have proved their effectiveness. Other residencies which might be supported in the future could bring other constituencies into a mutually advantageous relationship with the humanities.





cent experience teaching a course in philosophy to juniors and seniors at a high school in San Francisco. It was something I had been wanting to try for many years and when the opportunity arose, through the support of a small philanthropic foundation, I seized it. I am now convinced that the problems of education at all levels require that more of us who teach mainly at the college level undergo the experience of working with younger students.

Very early on in the course, I was able to communicate to my students that it was safe for them to ask ultimate questions. They eventually came to see the act of philosophical pondering as a fully "grown-up" thing to do.

At the same time, the ideas that were being presented — such as Plato's theory of the Forms, St. Augustine's distinction between time and eternity, the Buddhist doctrine of the Self — were presented without much simplification. From the outset, therefore, students were faced with the juxtaposition of their own intimate questions about the meaning of life and a set of ideas of great power and difficulty.

At first it was a struggle to keep the "question-making" aspect of the class from becoming a sort of personal rhapsody. The presence of difficult and serious metaphysical ideas, however, had the ultimate effect of drawing the students' attention to the philosophical aspects of personal problems. Many were astonished to see that what they took to be personal problems were actually related to great issues that have been written about by great thinkers of all times.

My aim was to instill in them a sense of participation in a larger scale of reality merely by the act of questioning at a certain level of humanly relevant abstraction. What is needed, I believe, in our whole culture is a renewed respect for abstract reasoning — not in the sense of abstract logic or mathematics, but in the sense that there are questions and ideas which abstract or separate out the perennial search of the human being for meaning, and which reflect the structural aspects of human nature which can be called "the love of wisdom."

Initially, I took many wrong directions along these lines. It took me quite a while to understand that the respect for philosophical questioning requires a long time to take hold. Each day it had to be re-established practically from zero. There were times when my effort to free students from the "problem-solving" mentality resulted only in a sort of amused passivity on their part. How to communicate the rigor of great ideas and great questions without at the same time provoking the psychological tension associated with fear of not succeeding according to external, social standards? How to communicate the voluntary nature of the search for understanding without at the same time encouraging laziness or self-indulgent subjectivity?

Eventually, I learned to measure their relationship to ideas on the basis of intangible factors such as posture, cour-

tesy, tones of voice, silences — as well as on the basis of more obvious factors of individual work done on reading assignments. The love of wisdom does not always manifest itself through the instrumentality of the verbal intellect.

I wanted these young people to become haunted by philosophy — in the sense of being attracted more and more often to the feeling for great ideas and universal questions. I am not speaking here about merely thinking, intellectually, about abstruse issues. This kind of intellectualization has shown itself to be morally powerless in human life and was justly derogated by modern psychology. On the other hand, the feeling for ideas and universal questions does, in my opinion, have potentially immense moral power in an individual's life. When I say I wanted my students to be haunted by philosophy, I am referring to the engendering and support of this feeling for ideas.

Encouraging excessive intellectualization is damaging, this is understood. But the question is how to avoid this danger without at the same time discouraging the feeling for truth that lies at its foundation? The feeling for truth is, in short, a principal moral power in human nature. Avoiding intellectualization by swinging over to preoccupation with emotional expression does little or nothing toward the authentic development of moral power in human nature. Neither amateur psychotherapy nor dry academicism contributes much toward the moral and spiritual growth of the human being.

A third approach is needed corresponding to this "third thing" in human nature — the feeling for truth, the love of wisdom, Plato's eros, which has not been seen in modern times as a distinct and organically essential element in human nature. Egoistic impulses toward



Part of a program design by Paul Desruisseaux and Petra Goldberg for "Science, Science Writing and the Humanities," sponsored by the University of Southern California

violence, fear, hatred and greed cannot be dissolved by the merely intellectual absorption of concepts, no matter how great, simply because the cerebral intellect is powerless to influence the emotions. Therefore, a human being cannot become truly moral merely by amassing

knowledge or acquiring intellectual sophistication. A bridge is needed between the convictions of the intellect and the impulses of the body and the emotions. This bridge, in my judgement, is the feeling for truth, which can be nourished by ideas that engender a certain quality of self-interrogation, of which the feeling of wonder is the most familiar example in our general experience.

Space does not permit me to describe my work with these students in detail. I can only say that this experiment in teaching philosophy in high school has proved to me both the possibility and the necessity of opening such issues to young people. And all my observations traveling to different schools for the School Boards Association has strengthened my conviction as I have observed other teachers spontaneously engaging in such an activity merely out of their own and the students' interests.

I am convinced that proposals by educators to introduce "value clarification" or "character education" in the schools cannot go far without this component. In my judgement, the sense of wonder is the real, effective seed of moral preception and action. This sense of wonder needs to be nourished and developed because for most young people it, and it alone, represents the im-

pulse toward truth and value that comes from within the depths of the individual himself. Attempts to encourage intellectual analysis of moral questions will fail if this delicate love of truth is not the main factor addressed in young people. Attempts to inculcate moral or religious values will also fail if it is done in a way that seeks to impose values and beliefs on developing minds; this can only be a sort of "higher brainwashing," which will eventually result in another round of youthful rebellion and confusion.

The sense of wonder grows not so much by the addition of information or theories, but by the awakening of questioning in the light of great ideas. Information about the world is necessary, but principally as material for pondering. Information and basic skills needed for functioning vocationally in the world must also be taught and taught well, but this aspect of education needs first to be separated to some extent from the aim of nourishing the seed of moral perception in the growing human being. If the education in our schools does not offer both of these things in full measure, the future of our children and our whole society will surely be as is described in the Book of Proverbs: "Where there is no vision, the people perish."



Council Goals and the Future

Continued from Page 1

are more risky because they require for their execution very substantial sums of money — sums much greater than for other projects for which funding is sought from the Council — in a context in which it is usually quite difficult to determine before the project is completed whether it will be successful at all in terms of meeting the Council's objectives.

It is clear that as a result of cuts in the federal budget the California Council will have less rather than more to spend on its programs over the next few years. This means that the Council will have to scrutinize even more carefully than it has in the past the applications that it receives for funding, and that the Council will have to be more rigorous in determining what kinds of programs will best realize its goals.

It seems to me that the types of grant applications that the Council has not received in sufficient number and that it should encourage and view with particular enthusiasm are those that contain one or more of the following three features:

(1) Proposals generated by academic humanists, themselves, and that reflect imaginative and creative ideas indicating how the special contributions of the humanities can be effectively focused upon contemporary concerns and made meaningful to non-academic audiences. At a minimum academic humanists should be centrally involved in planning and designing programs from the outset, and not merely "plugged in" to an already developed conference program or project. We need and want proposals

from all interested groups and individuals, but if they are to be good proposals, the humanities must be central and not peripheral to design and execution.

(2) Proposals that have a means by which the program, if successful, can reach other, additional audiences relatively inexpensively. This might include such things as: making papers and tapes available to interested persons; putting tapes and papers in an interesting enough form so that radio stations, TV stations, magazines, newspapers and the like will see that there is, or at least should be, an audience worth reaching; designing a program which can serve as a model that can be replicated by others — ideally, less expensively. The humanists-in-the schools programs featured in this publication are examples of projects that, originally targeted for specific audiences, have generated spin-offs that involved much larger numbers of people.

(3) Proposals that seek to utilize effectively already existing and available media creations. Because the production of new films (even with videotape) is so expensive and so chancy, perhaps much of what is gained both in terms of audience and power of presentation can be preserved through the use of existing films and the like, suitably augmented in one way or another by academic humanists sharing their particular interpretations, insights, and reflections with the audiences.

We need help in spending increasingly shrinking resources wisely and effectively. The best guidance we can get is through the submission of exciting, creative proposals that give promise of furthering both of our goals.



CCH to Consider Program Changes

In light of the recent changes in the federal budget and other developments at the National Endowment for the Humanities, the California Council for the Humanities is currently assessing its program for the coming year. The budget figures originally proposed by the Reagan Administration would have reduced the NEH budget by 50% (to \$85 million) and meant a corresponding cut for the state programs. Recent Congressional action, however, has raised the proposed funding level to either \$144.1 million (House version) or \$113.7 million (Senate version).

The Senate proposal, although lower overall, has included a higher percentage to state programs. As a result of these developments and of changes in the funding cycles at NEH, CCH is expected to have available funding at approximately 10% below

its current level through October, 1982.

In addition to the budgetary changes, President Reagan convened a White House Task Force on the Arts and Humanities to examine the long range federal role in the support of these areas. The task force met through the summer (as reported elsewhere in this Network) and has produced a report on its findings. Although the final document is not yet public, preliminary recommendations included suggestions for tax incentives and other measures to spur private support for the arts and humanities, and it encouraged the Federal Council on the Arts and Humanities to examine the federal-state relationships in these areas with an eye toward closer coordination and effectiveness.

Faced with the current funding levels, future uncertainties, and evol-

ving federal policies, the CCH has decided to review its overall program and goals during the coming year, while continuing to operate its current grants program at somewhat reduced levels of funding during this period. The previously announced application deadlines will continue in effect until further notice.

Among the options under consideration for responding to possible future budget cuts are (1) maintaining the current program with possible reductions in all areas; (2) eliminating specified grant categories; (3) adopting a higher ratio of challenge match funding; (4) expanding collaboration with private funders; (5) specifying a particular topic area in which proposals would be invited; and (6) changing the approach to the support of media projects. These and other possible changes will be explored by the

Council during the next year.

SAN DIEGO OFFICE CLOSES

Michael Lewis, Assistant Director of the Council in Southern California and a CCH staff member since 1975, left the Council in August to accept a new position at San Diego State University. He is Director of Development and Public Affairs for the College of Professional Studies and Fine Arts.

Because of budget limitations and future uncertainties, the Council has decided to discontinue operation of the San Diego office, formerly located at 3301 Seventh Avenue, San Diego.

CCH activities in southern California will now be under the supervision of Dr. Katherine Kobayashi, Program Officer at the Los Angeles Office, Oviatt Building, Suite 711, 617 South Olive Street, Los Angeles 90014; 213/629-3796.

Council Elects New Members

Richard Wasserstrom, Professor of Philosophy at the University of California at Santa Cruz, who joined the Humanities Council in 1977, will assume the chair at the CCH meeting October 9, and will welcome six new members to the group.

Wasserstrom succeeds former chair, Aileen Hernandez of San Francisco, whose term expired in June. Retiring with Hernandez at the June meeting were Martin N. Chamberlain, formerly Dean of University Extension, University of California, San Diego; William M. Marcussen, Vice President of Atlantic Richfield Company, Los Angeles; John M. Pfau, President of California State College at San Bernardino; and Art Seidenbaum, Book Editor of the Los Angeles Times.

The new members include Walter Capps, Professor of Religious Studies at the University of California at Santa Barbara; Lucie Cheng Hirata, Director of the Asian American Studies Center

at the University of California at Los Angeles; and Marsha Jeffer, film producer and Professor of English at Cypress College. Also joining the Council will be Anthony L. Ramos, Executive Secretary-Treasurer of the California State Council of the United Brotherhood of Carpenters & Joiners of America; Eleanor Mason Ramsey, president of Mason Tillman Associates in Berkeley; and Kathryn Kish Sklar, professor of history at the University of California, Los Angeles.

Walter Capps is Director of the Robert Maynard Hutchins Center for the Study of Democratic Institutions and president of the Council on the Study of Religion which is the umbrella agency for major professional societies in religious studies and theology in North America. He holds a doctoral degree from Yale University, and conducted post-doctoral research at the Warburg Institute of the University of

London and at Oxford University. He has directed summer seminars for college teachers under the sponsorship of the National Endowment for the Humanities, and is the author of several books and numerous articles.

Lucie Cheng Hirata is an associate professor in the Department of Sociology at UCLA, and chairs its China Exchange Program and China Relations Committee. She has an M.A. degree from the University of Chicago, a Ph.D. from the University of Hawaii, and began her teaching career at the National Taiwan University. She is a specialist in cross-cultural comparative analysis and ethnic and minority relations, and the author of many academic papers.

Marsha Jeffer produces educational films; she founded and serves as president of the Foundation for American Letters and the Media. She also teaches English at Cypress College and has written texts on teaching through the

use of film. She holds a B.A. and M.A. degree from UCLA, and is a member of the Academy of Television Arts & Sciences and of the Modern Language Association.

Anthony L. Ramos has been active in union affairs since 1940, beginning with the Millmen's Local No. 550 in Oakland, where he held several offices. He was appointed a special representative of the California State Council of Carpenters, and in 1963 became their Executive Secretary-Treasurer, his present position. Ramos was appointed by Governor Brown to the Board of Directors of the California Housing Finance Agency, and to the California Coastal Commission.

Eleanor Mason Ramsey holds a B.A. degree from Hunter College, and a Ph.D. in Anthropology from the University of California at Berkeley. She is a research associate at the Institute for the Study of Social Change at UC Berkeley, and a cultural consultant to the California State Historic Preservation Office. Ramsey serves on the executive committee of the Association of Black Anthropologists and the Environmental Planning Committee of the American Anthropological Association.

Kathryn Kish Sklar chairs the UCLA Committee to Administer Program in Women's Studies and the American Historical Association's Committee on Women Historians. She holds a B.A. degree from Radcliffe College and Harvard College, a Ph.D. in history from the University of Michigan. She serves on the editorial board of the Journal of American History and of Ms. Magazine, and has published a book and many articles.



CATTLE KATE COMMUNICATIONS

IN COOPERATION WITH

THE SURPRISE VALLEY CHAPTER

— OF THE —

MODOC COUNTY HISTORICAL SOCIETY

IS PLEASED TO INVITE YOU TO THE PREMIERE SHOWING OF

A Cowhand's Song

Crisis On The Range

A Documentary Film on the Life of the Family Cattle Rancher

SHOWTIMES 7:00 p.m. & 8:00 p.m.

WEDNESDAY, AUGUST 26, 1981

At The SURPRISE VALLEY THEATRE

RECEPTION TO FOLLOW

BENEFIT DONATION \$2

Correction

In the Winter, 1981, issue of *Humanities Network*, the front-page article entitled "Distributive Justice and Public Policy" was mistakenly attributed to Dr. Edward Quest. It was actually written by Dr. Ronald Schmidt of the Political Science Department of California State University, Long Beach, who directed and edited the proceedings of the project from which the essay was taken. The *Network* editor is very apologetic.



White House Task Force Studies Arts & Humanities

By Katherine Kobayashi, CCH Program Officer

While Congress has been debating the fiscal 1982 budget for the National Endowments for the Arts and Humanities, another federal body — a White House Task Force — has also been discussing the future of support for the arts and humanities in the United States. President Reagan appointed this task force in early May of this year, naming Charlton Heston co-chair for the arts, Hanna Holborn Gray, president of the University of Chicago, co-chair for the humanities, and Daniel Terra, Ambassador-at-large for cultural affairs, co-chair for government. The 36 members included a number of people active in the arts, several representatives of business, and a few academics in the humanities.

The charge of the task force was not to debate the proposed federal budget cuts, but to take the cuts as given, and then to discuss possibilities for future action in the face of the reduced federal support. In particular, it purposes were: (1) to examine structures for federal funding for the arts and humanities, and (2) to study ways to increase private support for them.

Initial public speculation about what the task force members might do was wide-ranging. One much-discussed possibility was that they might oversee the dismantling of NEH and NEA, replacing them with an agency similar to the Corporation for Public Broadcasting. In fact, in April, several newspapers including the Los Angeles Times had reported that Charlton Heston might become the head of this new quasi-governmental corporation for the arts and humanities, so when he was appointed task force co-chair in May, some major structural changes seemed to be a real possibility. In addition, many wondered whether the task force might suggest major programmatic changes, particularly after Heston was reported as saying that some programs currently funded by the endowments were more "social" or "recreational" than artistic or humanistic, and therefore more appropriate for the Department of Health and Human Services.

However, after a summer of meetings around the country, task force members, apparently with the support of the White House, have decided to recommend no radical structural or programmatic changes for NEH and NEA. In their report to President Reagan, which was approved at their final meeting on September 16 in Washington, D.C., they support the Endowments as basically effective agencies and focus primarily on various recommendations aimed at increasing private contributions — both individual and corporate — to the arts and humanities. In particular, they recommend certain tax incentives, for example, a five-year program of tax credits for charitable contributions, to be added to the currently available deductions.

The only other change recommended by the Task Force is to revitalize and expand the role of the Federal Council for the Arts and Humanities, which has existed since the endowments were established in the 1960's, but has been largely inactive. For instance, the Task Force itself does not make any specific recommendations concerning the relationship between the federal government and the state arts and humanities councils, but it strongly suggests that a newly-revitalized federal council take up this issue in greater depth. Currently, the federal council consists of 14 senior government officials, including the chairs of both endowments; as a part of the revitalization effort, the Task Force recommends adding to the federal council a number of private citizens, one of whom would be the council chair.

The recommendations of the Task Force may be criticized by some as being rather unexciting, but perhaps in these days of dramatic change in the federal budget and in the organization of government, the absence of drastic measures may be a virtue. The Task Force did not simply meet a few times and overhaul the endowments, as some hoped and many feared. Rather, they turned out to be a thoughtful, rather diverse group of people, committed to the arts and humanities in a variety of ways and who, although perhaps divided on some controversial issues, were able to agree on certain suggestions for the support of the arts and humanities.

The final question is what will happen to the Task Force report: is President Reagan likely to move to implement its recommendations, and is Congress likely to agree? Some people, such as Heston himself, seem to assume that the recommendations will probably be accepted; they argue that the President would not have appointed the Task Force if he were not serious about working for its recommendations. Others think that recommendations involving any additional cost, however minimal, to the federal government — such as the loss of tax revenues from incentive systems or even the cost of revitalizing a Federal Council — will be rejected by Reagan. Certainly the next few months — with the president's next consideration of the Task Force report as well as his appointment of a new chair for NEH — will be a time for major decision-making.

Members of the task force from California include: Margo Albert, member of the National Council on the Arts and the California Arts Council; Armand Deutsch, former film producer; Virginia Duncan, Bechtel Corporation; Robert Fryer, Ahmanson Theater; Paul Hanna, Hoover Institution at Stanford; Nancy Mehta, Los Angeles Music Theater; Franklin Murphy, Los Angeles Times; David Packard, Hewlett-Packard; Franklin Schaffner, National Council on the Arts.

Projects Win Awards

Films supported by the CCH continue to pile up honors. In the American Film Festival in New York, held in June, Jon Else's *Day After Trinity* won a blue ribbon in the "feature profiles" category; *The Battle of Westlands* garnered a red ribbon in the "instructional films — economics and labor category" for Carol Mon Pere and Sandra Nichols.

Television: *The Enchanted Mirror* brought \$350 and a second place in the "independent category" for Julene Bair and George Csicsery at the Marin County Film Festival.

CCH itself received a "Corporate Good Citizenship" award from the Department of Communications at California State University, Fullerton, for its sponsorship of Communications

Week there.

In the field of radio, the *California Times* series, produced by Cynthia Perry from interviews with participants in CCH projects, won an award of merit from the Conference of California Historical Societies "For Distinguished Contribution to the Conference and California History."

The *California Times* series is heard on 31 commercial radio stations and as "California Close-up" on public stations. More than 60 projects have now been summarized on tape, and duplicates are available at cost. An example of Perry's work is the account of a humanist scholar in residence at a medical facility, which appears on pp. 14 and 15 of this issue, and is transcribed from one of her programs.



Cynthia Perry, right, receives her award from Mary Lou Lyon of the Conference of California Historical Societies

Reader Survey

Do you want to continue receiving *Humanities Network*:

The mailing list has reached 10,000, which is its budgeted maximum, so a winnowing process must begin. If you consider the *Network* a valuable publication, please fill out the coupon below, include your mailing label, and send it to CCH, 312 Sutter St., Suite 601, San Francisco, CA 94108. Any comments about what you do or don't like about it would be

welcome as well.

The other questions in this survey are strictly theoretical at this point, and imply no commitment of any sort. But we'd like your opinion.

The new Council chair, Richard Wasserstrom, presents some of the choices facing the Council in his column, beginning on page 1. Future issues will carry suggestions from readers and from other Council members.

Name _____

Address _____

- ☐ Please continue to send me *Humanities Network*, free of charge, as at present.
- ☐ I would subscribe to *Humanities Network* if it cost \$1 per issue.
- ☐ I would join an association of Friends of the Humanities at \$5 per year.
- ☐ I would help to support the CCH program by a one-time tax-deductible donation.

Comments _____

Grants Awarded

INDOCHINESE STUDIES CONSORTIUM: PLANNING FOR A LOCAL AND CULTURAL HISTORY PROJECT

Sponsor: Sonoma State University Academic Foundation, Rohnert Park

This planning project will seek to establish an Indochinese Studies Consortium to guide the tracking and documenting of the diverse cultures of Indochinese refugees now being settled in Sonoma County. Representatives from relocation agencies, refugee spokespeople, the Indochinese American Council, and media professionals will join with scholars from the disciplines of history, anthropology, linguistics and philosophy, to form a steering committee. They will seek to identify the groups being settled and locate key leaders to help with the documentation process; they will also plan for appropriate media presentations to make the gathered information available to the American community.

THE ARCHAEOLOGY OF SAN DIEGO AND SOUTHERN CALIFORNIA: CONSERVATION, MITIGATION, EDUCATION

Sponsor: San Diego Chapter of the Archaeological Institute of America

Eight brief essays will be printed as the culmination of a three-phase project

aimed at improving public education, awareness, and management of cultural resources in the San Diego area. The other two phases, co-sponsored by a consortium of eight organizations, included a panel discussion on television and a one-day symposium with seven speakers from pertinent professions and disciplines.

The eight essays deal with the history and prehistory of the San Diego area, the excitement of seeking and studying them, and contemporary concerns about preserving, using and cherishing cultural resources. The publication is to be distributed to teachers of science and social science through the Department of Education in San Diego County, and will also be available to students.

CONFERENCE ON APPROACHES TO HISTORICAL ARCHAEOLOGY: THE CASE OF THE ROYAL PRESIDIO OF SAN DIEGO

Sponsor: San Diego History Research Center, San Diego State University

A conference and on-site tour of excavations at the Royal Presidio of San Diego will provide information both about the emerging field of historical archaeology and the earliest European settlement in California. The multi-disciplinary nature of historical archaeology will be illustrated by papers in history, archaeology, and art history, describing the methodologies used in excavating, cataloguing, and otherwise processing the artifacts found at the site of the Presidio.

Papers and discussions will be edited into a publication, and tapes of the sessions will be used in a program on local history and archaeology with the San Diego City schools. A radio documentary may also be made from the tapes.

REGENERACION

Sponsor: El Centro Cultural de la Raza, San Diego

Regeneración was the name of a progressive pro-labor newspaper published first in Mexico and later in Los Angeles in the early years of the 20th century by the brothers Ricardo and Enrique Flores Magón. It will become a film about the activities of the brothers whose journalistic and political efforts in Mexico were important in bringing about the Mexican Revolution in 1910. Later, in California, they promoted labor organization among Mexican and Chicano workers and attracted the support of other labor and liberal groups to the cause of the revolution. *Regeneración* reached a circulation of 27,000 in southern California, and had readers in the rest of the United States, Latin America, and Europe.

The film project will include participation of community-based organizations, scholars, humanities consultants and artists, and will be bilingual. This grant is for the scripting phase.

BREA COMMUNITY HISTORY PROJECT

Sponsors: California State University, Fullerton, Foundation, Oral History Program; Brea History Coordinating Committee

The city of Brea, a small town on the fringe of the Los Angeles-Orange County metropolitan area until the 1960's, grew in population from 8,500 to more than 27,000 in less than two decades. It now has a substantial industrial area, a large shopping mall, and rapidly growing housing tracts, development which has eclipsed the original community and offers an outstanding case study of factors that contribute to suburban growth upon culture, values and institutions.

In the planning phase of this project to organize community historical resources and create a record of the city's growth, a workshop and follow-up meetings will set a course to follow in producing an oral history, and inventory of local materials, and one or more studies of the town's history in the perspective of the suburban development of southern California and its attendant social, economic, and cultural effects.

Local and

THE JAPANESE AMERICAN COMMUNITY IN FOWLER, CALIFORNIA

Sponsor: Institute of Applied Anthropology, University of Southern California, Los Angeles

Japanese Americans have been an integral part of the Fowler community since its inception early in this century, but little has been documented about their history. Interned during the Second World War, the Japanese residents from Fowler came back and re-established a culturally close and cohesive group that still persists. The changes they have undergone, the factors that made their community strong and integrated, and the contributions of the Japanese Americans to the historical and cultural development of the larger society will be researched and documented, and compared with other ethnic enclaves in urban settings. Taped interviews and films will be made into a slide presentation, a photographic exhibit, a lecture series, and a published booklet.



Conti

Indian paintings are reproduced in line drawings by Kathleen Conti for the project "Pre-historic Indian Rock Art: Issues and Concerns" sponsored by the Institute of Archaeology, The Rock Art Archive, UCLA

THE HUMANIST AS BUSINESS PRACTITIONER

Sponsor: Center for Studies in Higher Education, University of California, Berkeley

A one-day conference will bring together three constituencies: educators in the humanities and in business, humanities graduates now working in the business world, and business executives. They will address the philosophical question of the relationship between humanities education and the business world, and the practical question of how the current scarcity of teaching positions for recent humanities graduates and for non-tenured faculty as well can be used to narrow the gap between academic and the business world.

Humanists from various disciplines who now work in business will be asked to describe their experience of career transition, and panel sessions will discuss curriculum changes in both liberal arts and business education that would help humanists enter and make a contribution to the business community.

Public Radio And Television

CALIFORNIA LABOR HISTORY FILM PROJECT

Sponsor: KVIE-TV, Sacramento

Oral histories, personal accounts, and excerpts from literature will emphasize the role of California's working people in the major labor movements of the state. A one-hour documentary film will focus on fundamental cultural and social patterns, the roles of migration and ethnicity, the motivations behind union organization, and the historic values expressed by individuals and groups talking about their work.

Extensive use of historic photographs will supplement filming on location to tell the story of the kinds of people who came to the west, from the earliest gold seekers to the workers in today's Silicon Valley. The film will explore why various ethnic groups came here, what they experienced as they sought a living, and how they were involved in organizing events in factories, fields and seaports.

THE SAGEBRUSH REBELLION

Sponsors: KCET-TV, Los Angeles and Stephen Fisher Productions, Berkeley

A one-hour documentary for television will illuminate the contemporary debate over the future of federal lands in the west. "The sagebrush rebellion" is the term used to describe the most recent attempt of ten western states to

transfer control of approximately four hundred million acres of public lands from the federal to state governments. The resulting policy changes would encourage increased oil and gas drilling, mining of coal and other minerals, forest harvesting, grazing, and other uses. Scholars in western literature, history and art, and an expert in land use law will act as consultants in defining the West and exploring the relationship of Westerners to the land.

HUMANIST-IN-RESIDENCE FOR CALIFORNIA PUBLIC RADIO

Sponsor: California Public Radio, San Francisco

In a cooperative venture among the California Arts Council, the California Council for the Humanities, and the California Public Broadcasting Commission, a state production center in San Francisco creates programs in arts, science, and humanities for distribution to the state's public radio stations. This grant supports a humanist-in-residence coordinator to produce programs and help commission and acquire programs from independent producers, with the advice of a resource panel of scholars in the humanities. The humanities programming will contribute to a weekly radio magazine and a weekly interview show.



Cultural History

BUILDING CALIFORNIA — THEN AND NOW: THE STORY OF THE CARPENTERS' UNION

Sponsor: Labor Center for Research and Education, Institute of Industrial Relations, University of California, Los Angeles

The Carpenters' Union goes back almost to the beginning of statehood in California, and its members have literally been involved in the building of every kind of structure to be found in the state. The organization itself offers a case study in craft unionism, subject to the impacts of industrialization and mass production, with a significant role in the state labor movement and the development of the community at large.

Written materials, photographs, and interviews will be compiled to make a 30-minute slide-tape presentation for use at all sorts of community meetings, and a publication describing and assessing the research for the project.

IN THE WAY OF OUR FATHERS

Sponsor: Film Arts Foundation, San Francisco

The documentary film to be scripted under this grant will examine the relationship of language to culture in the context of Hupa, Tolowa, Yurok and Karok Indian peoples in northwest California. An alphabet named Unifon is being utilized to give these tribes a way for the first time to write down legends, histories, and ceremonies that were threatened with extinction. The film will show how language is the key to a sense of culture and community for the youth of North Coast tribes, and will record the unique public school program where English and Hupa are being taught side by side. It will also discuss the values lost by native peoples through the assimilation process and the role of bilingual education in preserving elements of cultural heritage.

Public Policy

THE HUMANITIES AND THE REAL WORLD

Sponsor: The Threepenny Review, Berkeley

A series of major magazine articles will be commissioned on the title subject and published in four successive issues of The Threepenny Review. Prominent scholars from the disciplines of literary criticism, history, philosophy, linguistics, art history, political science, jurisprudence, and psychiatry will be invited to develop articles on the general topic of "Humanities and the Real World." These will be printed as the featured essays and distributed to the 10,000 readers of The Threepenny Review. Provisions for audience response, in terms of letters to the editor, comments from other members of the academic community, and possibly radio broadcast and listener call-ins, will be built into the project.

HUMANITIES PROGRAMS FOR THE CHRONICALLY ILL

Sponsor: Center for Neurologic Study, San Diego

The Center for Neurologic Study will organize a series of programs on the humanities, including field trips, for a group of patients and family members who now meet regularly to discuss medical and scientific subjects. The humanities programs will include poetry readings, a discussion of medical ethics, a lecture-concert by a string quartet, a visit to a museum guided by an art historian, attendance at a play, and other events still to be planned. Approximately 100 patients and family members belong to the group.

LOGAN HEIGHTS: MEMORIES AND ASPIRATIONS

Sponsor: The Old Globe Theatre, San Diego

Sponsors will research, write, and stage a dramatic production about the historical and contemporary issues that affect the residents of Barrio Logan, a major Chicano community in the San Diego area. A steering committee of teaching scholars in various disciplines of the humanities will collaborate with local community leaders, both Chicano and Anglo, in advising a writer on the development and preparation of a script. Woven into the drama will be an oral history of the community based on recollections, anecdotes, fantasies, and hopes for the future as expressed by the residents, both young and old.

The play will be adapted for both English and Spanish-speaking audiences, and performances will be followed by discussions, moderated by a participating scholar.



Conti

Public and Community Programs

PROTECTING PRIME AGRICULTURAL LAND: LESSONS FROM ABROAD — OPTIONS FOR CALIFORNIA

Sponsor: California Institute of Public Affairs, Claremont

A two-and-a-half-day conference will look at the problem of preserving California's prime agricultural lands, from the perspectives of farmers and landowners, developers, state and local governments, agricultural economics and food supply. Foreign programs in Europe, Canada and Australia will be examined for suggestions of options in California.

Important questions include what kinds of lands should be protected; what kinds of exemptions should be allowed; what roles should state and local governments play; and where new development should be directed if farmland conversion is limited. Scholars in history and philosophy will help to explore the background of land use patterns in the agricultural areas, and the value principles represented by varying resolutions of the problem.

THE CULTURAL ROOTS OF CHICANA LITERATURE IN CALIFORNIA: 1879-1980 — A PUBLIC INQUIRY

Sponsor: Aztlan Cultural, Oakland

A two-day conference and a series of public lectures and exhibits are timed to coincide with Hispanic Heritage Week in the San Francisco Bay Area. Recent research has revealed a rich heritage of writings by California Mexican-American women, dating back to the mid-19th century. Discussion topics will be considered in four groups: the socio-historical background; the literary background; contemporary Chicano literature; and images of the Chicana in contemporary California. A consortium of sponsors includes the Department of Ethnic Studies at Mills College, the Comité His-

panoamericano Pro Lengua y Cultura, the Oakland Public Library, Partners for the Americas, the Association of Latin American Women, and the National Women's Book Association.

Evenings of music and poetry will supplement the conference and lecture sessions.

DAILY JOURNEYS

Sponsor: Los Angeles Community Design Center

A one-hour film for national public television broadcast will address changes in the architectural environment and the development patterns in the Los Angeles area brought about by the shift in transportation modes since World War II. It will look at the effects on neighborhoods, ethnic distribution, family relationships and individual life styles generated by the rise of monumental freeways and the dominance of the automobile over what used to be the largest municipal streetcar system in the United States.

Los Angeles is seen as a symbol of both urban dreams and urban ills, and its transportation history is intended to inform choices that must be made about future systems, both there elsewhere.

This grant is for the development of a script.

Grants listed on these pages cover two CCH quarterly deadlines. As a consequence, some of the projects described here may have completed their events. For information on the status of any project, please consult the CCH office in San Francisco.



Conti



Humanists-in-the-Schools--The First CCH Humanists-in-Residence Program

By Ann Pescatello, CCH Special Projects Officer

"... the humanities at their best give testimony to man's continuing effort to make moral, philosophical, and spiritual sense of this world -- to invoke its complexities, its ironies, inconsistencies, contradictions and ambiguities."

Robert Coles

"I wanted our students to discover that we all live inside ideas (of what the world is, what nature is, what a purposeful life is). In particular, I wanted students to discover that the humanities -- art and history and philosophy and film and the rest -- are ... brave attempts by our companions to make visible to us all the ideas which govern our living."

Satendra Khanna

The humanities at their best as described above are translated to student and layman in the California Council for the Humanities-sponsored program, Humanists-in-the-Schools. The program also responds to certain phrases in the legislation that authorized the National Endowment for the Humanities, parent agency of the CCH: "democracy demands wisdom and vision in its citizens and must therefore foster a form of education designed to make men masters of their technology;" ... "it is necessary for the federal government to help create and sustain a climate encouraging freedom of thought, imagination, and inquiry, and the material conditions facilitating the release of this creative talent ..."



Ann Pescatello

In 1978, the Council commissioned a six-month study to explore, through-out the United States and among various funding agencies and state programs and educational programs, any kind of project having to do with humanities or humanists in the schools. That report concluded that very few programs dealt with humanities in the schools at all -- there were artists in the schools programs, and there were one-shot visiting scholars from the humanities who would go to a public school for a day and make presentations. There was the National Humanities Faculty which provides the services of university faculty to about 26 schools throughout the country for 18 days in the school year, along with some follow-ups, but nothing offered a prolonged, intensive, hands-on,

so to speak, application of the humanities in the schools. When the results of this report were presented to the Council, they agreed that they would be interested in seeing what could be done with a humanities program specifically designed for the schools.

The basic premise of our Humanists-in-the-Schools program is to make available to a school district scholars who hold or are candidates for the PhD degree in the core disciplines of the humanities -- history, philosophy, languages, literature, history and criticism of the arts. Each school in the project has its own visiting scholar who works intensively with a team of teachers in that school for a period of several months, acting as a resource person to students, teachers, and community, in a variety of ways.

For example, the resident humanist may work out field study packets and field study tours for the students, on either a one-time or a perennial basis. Exhibits and museums, buildings, events that are constant in a community can be chosen for field study; the scholar prepares the classes for these trips by delivering background lectures ahead of time, compiles study guides and questions for the students to take with them on the trip, then leads follow-up discussions after they return. If the field site is a permanent part of the community, the materials the scholar has prepared can be used year after year by the same teacher and by others.

If it is a temporary exhibit such as the Splendor of Dresden collection, the same preparation applies but the materials are less re-usable. I was the visiting humanist at Burlingame High School when we prepared to take the classes to the Splendor of Dresden. I gave a lecture on museums, on collecting in western civilization -- how the collection came to be, why the particular kinds of porcelains were important to the Electors of Dresden.

All the students in the school heard this lecture. Then I prepared packets for all the classes that went to visit the exhibit to take with them. Afterwards we had follow-up discussions on the Splendor of Dresden, so that even though the exhibit was at the Palace of the Legion of Honor in San Francisco for only a short time, there were some long-term benefits for the students. They got to know something about the place of the museum in an urban society, why museums develop, why people collect things. All these benefits were built around that one-time trip.

In addition, a number of parents go along on field trips, and sometimes visit places in their own community where they have never been, and become aware of places and attitudes and cultural values that they had not perceived before.

A different sort of project would be one in which a math or science teacher

would work as part of a team with an English teacher and a visiting scholar, to produce a unit on Galileo. They could introduce the Bertholdt Brecht play on Galileo, bring in the social studies or history teacher to talk about the historical context of Galileo's work, and ask a professional in social ethics to talk about the perceptions and motivations of both Galileo and his society, the structure of thought behind their actions.

This kind of team project makes opportunities for teachers to talk to each other across disciplinary lines -- teachers who never took time to do that before -- and because of the district-wide nature of the HIS program, teachers across schools can exchange their ideas about programs, ways of interpreting their programs and of getting their students involved.

The visiting scholars can serve their schools in many other ways, depending on how the school wants to use them. They can develop a series of informal lunchtime seminars, for instance, for teachers in a given department, bringing in the latest methods and materials in that subject area.

Some schools want their visiting scholar to serve as the director of independent studies. Each student who does an independent study program of four to six weeks would work primarily with the visiting scholar, in conjunction with his or her regular classroom teacher.

I should point out that this program is not for exceptional students; in fact, one of its primary targets is the average, or general, students who comprise 90% of the public school population and who may or may not be going on to college. The basic thrust of the California Council for the Humanities is toward the out-of-school adult public; we consider that we bring the present out-of-school public into this program through the parents and the community, and we are preparing for the future out-of-school public by helping the students learn better how to live the rest of their lives.

The H-I-S program, in fact, has a number of goals. One was mentioned -- to encourage understanding of the value and meaning of the humanities for high school students who may or may not go on to college. Others are complementary: to stimulate scholars trained in core disciplines of the humanities to make challenging presentations of their disciplines in the public school arena, to provide an environment for a fruitful interchange between scholars with special expertise in disciplines of the humanities and high school teachers and administrators, and to explore ways to develop innovative and experimental curricula for high schools.

Another critical goal is to reach out from the schools to involve the community and parents in the program, through a variety of channels. A final goal is to affirm a relationship between studies

in the humanities and the social, vocational, and civil lives of the students.

We believe that knowing about the humanities -- understanding how to appreciate a piece of literature, a piece of art, to perceive the basic thought structures of our society, of western civilization, of eastern civilization, basic philosophical notions, is a very practical part of education. People learn in trade schools how to become a plumber or a carpenter and that's how they spend seven or eight hours of their 24-hour day, but how do they spend the rest of the hours of their lives? Along with the arts, the humanities are the key components for making a better life, for providing an educated citizenry. Theoretically this country depends on the assumption that we will provide free compulsory education so that our citizens can make thoughtful decisions about all the matters that affect their lives, and the humanities are the disciplines that provide these skills.

It is our hope that this program will eventually be available to all schools in California. We are working now on recruiting model districts, each one of which would reflect a particular kind of school district in California, so that we will have models to show any other district of a certain type that would come to us. For example, we have worked out a program with a rural school district that would give us something to work from with any other rural district that would want to apply. We are doing the same thing with inner city urban districts, and with suburban school districts. We hope that by next year application will be open to any school district in California that would like to apply.

That is not to say that we could accommodate every school district within our funding structure, but we are exploring other funding agencies and hope that we might convince one or two private funding sources to provide a sizeable sum of money for the project. We encourage districts to seek matching funds within their own locale of town or county from the civic and corporate sector, to promote closer ties between the educational and the philanthropic agent.

California is a challenging arena in which to work out a program combining scholarly excellence and public education. It is the nation's largest state in population, with more school-age children than many states have citizens. The people are centered in a megalopolis and several major metropolitan areas, as well as scattered throughout 58 counties, some of which have populations under a thousand. Its racial, ethnic, religious and socio-economic diversity is immense. In this context our project is attempting to create a program that will marshal the resources of the humanities to meet the educational needs of all citizens of the state and the special needs of its individual constituencies.



Students from Hoover High School in the Glendale School District toured historic spots and off-the-beaten-path scenes in Los Angeles under the direction of their visiting scholar, Ed Long, historian from UCLA. Among other adventures, they visited Union Station, the San Antonio Winery, and the Grand Central Market.

In these pictures they are discussing tombstones at Calvary Cemetery and the Chinese Cemetery, noting the age and variety of the messages and the evidences of the city's many ethnic and cultural groups.



Photos by
Donna McDonough

Reprinted
Courtesy of
The Purple Press

Humanists-in-Schools--Personal Perspectives

Visiting Humanist

Transcribed from a talk by Dr. Khanna at the CCH 1980 fall conference

I have been asked why it is that I've worked with the humanities program in the high schools for a couple of terms and will be working with them again this term. The question in my mind is, here are the high schools running perfectly happily — the kids come to school and they go out for break and they listen to their teacher often enough. What's the special value of having somebody come in from the outside, who is accustomed to an audience of fellow scholars, to stay in the high school for a while and then go away again?

I think there are two things that it's important to say, not only to people in high schools, but to parents and to people who have gone through college and have never discovered this: The first thing is that all of the humanities are intended to enable people to choose their lives, and to discover what it is important to do next. That is the simple, single focus of absolutely all humanistic enterprise.

So the humanities are intended for people who intend to live. And all the art and all the culture is simply a record of the experience of other human beings who want to transmit some edge of experience to somebody else — to add to the wisdom available to some other person to choose his life.

It happens that in our century our idea of knowledge, and very few people are willing to interpret the culture for themselves now, so that a lot of scholarship coming from the university to the high schools of the general public is partial scholarship. So one of the things I want to say as a humanities person coming in to high schools is, "Look! All of this wisdom is for you! It's to enable you to discover your brothers and sisters who've experienced something of life and want to recreate that experience, want to name it, want you to include it." This isn't done often enough. The teachers in the high schools have forgotten that that was the reason to engage in the humanities from the beginning. So that's the first purpose.

The second is to enable teachers as well as students to obtain the largest possible view of what they are doing within a certain discipline. So if I go into a class and the class is dealing with the colonial experience in Africa or India, then I'm likely to remind the students that the colonial relationship is a type of relationship, not only this historical event. It is ways of being with other people in which you don't have access to how they feel.

Or, if it happens to be a Shakespeare class, I point out that the recognition which is at the heart of these plays is the recognition of some form of one's own experience that is convincing. It is just a large view of the particular enterprise in the particular class.

And I think that's something worth

doing. To be someone who comes in and says to the students, "What you're studying is a way of reflecting on some aspect of our experience — this is the most general reason for what I'm doing."

With the schools I've been most useful when students or teachers have been moved by something that happened, and have been able to talk while they were moved — while their voice was still shaky from whatever happened to them. I happen to be somebody interested in cinema — I write about Indian cinema, and I've used films a good deal when I could. This is not because films are in themselves more rich or profound than any other medium, but because, if they happen to be intense, films move people very quickly. In an Italian class in one of the schools I showed Rossellini's *Open City*, a film crackling with intensity. If a film happens to be intense, students are moved quickly to memories as deep as childhood, and they talk from them. And the talk isn't flat and literal like a lot of explanatory talk in classrooms. So I've felt most useful when I've been able to summon or evoke conversation from that level in people's experience.

And I've felt most useful when the conversation has not been limited to the classroom. In one of the high schools I organized a film festival for parents as well as students and the community. Our topic for this film festival was coming of age, and we showed films from India and West Germany, and a film about Eskimos. It was not so much the specific choice of films that was exciting, but the fact that some parents did turn up at the film festival, and we talked about the films afterwards. The parents spoke with a quaver in their voice — with some sense that maybe something of having been an adolescent had been forgotten by them and was worth remembering in the presence of their own adolescents.

The last thing I want to say is, I who am interested in Indian cinema and in Indian literature, and who have a background in English literature, am willing to work in the high schools because I am compelled to present what I understand to people who are not headed for the higher culture. That means that I am compelled to be simple; I am compelled to be relevant, and I value that very much. I am also reminded that the opportunity I have is supported by the work of some very ordinary people living very ordinary lives, and that I have some obligation to those ordinary lives. Whether I can fulfill that obligation now or not, I don't know, but being in the high schools reminds me of that more acutely than any teaching I have done at the seven universities I have taught in in America.

--Satendra Khanna

Teacher

From an Interview with Cynthia Perry

"I was excited about teaching a humanities class, because when you teach literature you also teach history — you *have* to — you can't separate them. One of the things that we've been doing in education is to put kids through classes that seem to them to have no bearing on reality.

We have social studies classes and English classes and language classes, and so forth, and these disciplines are very jealous and they guard their little borders and keep themselves separate.

That's ridiculous. I have to teach history when I teach English literature or American literature because if it's going to be a whole experience for the kids they have to know what it came out of, what kind of world it was created in, what this literature is trying to express.

Sometimes literature will speak directly to something that's going on at the time. If it's really good, of course, it transcends its own time, and kids can appreciate it and relate it to their own lives — but it helps them to know who that person was, what he did, what he felt, what his life was like.

You find that kids now, unfortunately, have no sense of history whatsoever. They seem to think that things happen in a vacuum — that there's no cause and effect, and that what's happening to us now is just happening — it's just fate. This is something that adolescents seem to feel more than anybody else: things happen to me and there's nothing I can do about them. That's just the feeling that we want to get rid of — we want them to feel that they have some power, that they can see the whole picture and that they will somehow be able to affect the course of their lives by understanding. . .

If they can't think critically; if they can't analyze what's in front of them and make decisions, they're going to be manipulated. That's one of the things we're trying to teach them, through literature and art and history and language.

. . . many of these kids will never have any other chance because many of them will not go to college, and we can't say, "Well, they should just drift off and go into dreary little jobs and not bother anyone for the rest of their lives." Part of this program is to help them enjoy being human. Humanities are things that are unique to human beings; history, art, literature are things that people enjoy and that tell them more about themselves.

Humanities can help people get through very miserable times in their lives, and these students should have that access as well. For some of them it may be the spark that will set something off — that will get them going into some

new area that they never thought of, now while they have a chance.

For some it may open up some area that they're interested in, when and if they do go to college. So the feeling that most of us have is, if these students don't find their interests now, when they go on to college they may not find them there either.

Colleges have a lot of make-work courses and other silly things, and unless students have begun to develop a taste for something worthwhile, they're not going to know it when it comes up and hits them in college. We want them to become a little sophisticated; we want to give them the idea that something they're doing right now may be a direct result of something somebody else did 50 years ago, and that may be a result of something someone else did a hundred years ago, and they're following in a long train, be it of immigrants, or artists or anything else. We try to give them a sense of continuity, and an understanding of how things work, how people are influenced. That's important for them to take with them when they go to work or to college — whatever they do with their lives, they have that to build on. That's what we're trying to provide — a little shakily sometimes, but we're working at it.

Each scholar is different — has a different area of expertise. Ours is a very fine writer, and she's come up with a number of writing exercises that I have used in some of my classes, and that I've passed on to other English teachers and they have used. She's worked on presentations for history classes; she's working on setting French poetry to music in the French class. . .

We bounce ideas off each others' heads. It's good for give and take. She's here to make her services available to other teachers in the school, too, and to put together something that we expect to have at the end of this year — a large file of possibilities for teachers to use. . .

We also had her present a lecture to the entire faculty on writing across the curriculum, with the idea that not only English teachers can teach writing, but we have to have some help from history and math teachers and the rest of them. When they give an essay question, they should go through and say, "This is not a sentence; I can't tell what you're talking about; fix it —" instead of expecting us to do that in our one hour a day with those kids; it has to be reinforced in every class. And she offered assistance to them and a lot of them came later and took her up on it and she will work with them. Anyone who wants to be involved is welcome. . .

--Mary Coleman



Student

From an interview with Cynthia Perry

First of all his (the visiting scholar's) personality captures their attention, the way he gets up very slowly, and then he'll say what he has to say, but what he has to say isn't just any old thing; it means something. It's not so much that he's entertaining — I have a lot of teachers that are entertaining and can talk to you, but I don't learn anything. When he talks it's meaningful — it's a learning situation.

When you grow up and get married, or go after a career, something that will stay with you is the humanities — appreciation for art, maybe, or for music, and knowing your background, knowing the history of a certain culture which you didn't know before. Let's say the Mexicans, you know, when you go back and look at their history, you really think, gee, there's a lot more to the Mexicans than I thought there was, and that stays with you.

And the music — I read a poem and I went to the opera, and that sticks with you, more than math and science and regular old subjects.

The devotion and the time that all these people have spent — I think that is really nice of them. I feel really lucky that we should have that; I've never had it in any other school that I've been to and I think it's really worth while; I get a lot out of it personally. . .

—Betty Cordillo

Teacher

From an interview with Cynthia Perry

. . . The whole point of it is to bring kids who are not gifted or getting it in some special way, into contact with the humanities, because so many of these kids feel that their education is very fragmented, and that they don't see things whole.

I use, for example, the city of San Francisco as a focusing point for art, music, architecture, business, history, so that they see the interconnection of all these things; that's the whole point of the humanities, to make that interconnection visible, and Dr. Khanna, of course, with his expertise in not only American studies but also his Indian background, provided us with an incredible resource for this. . .

. . . we feel that not only should people in the so-called arts be in this program, but also people in business and other departments that are not traditionally thought of as the humanities, so, again, they begin to see the whole education of kids as being interconnected.

I think we do too much fragmenting of education as it is; we're all departmentalized and compartmentalized, and people who've gone through the system have complained about how limiting that can be. The whole humanities program is designed to do an end run around that and try to broaden things somewhat.

We go through an interview process with the humanists to find out what kind of people they are because, ultimately,

as in all teaching, it's the person as much as the content we're dealing with that counts, and we tried to pick sensitive, humane individuals who feel they can work with youngsters. These are people who are themselves self-selected; they've applied for the job.

We hope that these people who do a year or two in a high school as visiting humanists will go back to their university classrooms with a better understanding of the kind of people who are out there and what kind of background they're bringing to the college or university. I think it's an educational process all around. I think we're all learning. I think that they've found it enriching in that respect too.

. . . some kids who've never been to an opera before thought opera was just for fuddy-duddies and had nothing to say to them. Or they go to a Shakespeare play and find out that even obscure Shakespeare plays like *The Winter's Tale* can be exciting to them and they can enjoy it, and they see the world in a different way.

I've taken kids who were essentially suburban youngsters who live right near San Francisco but don't know the many resources of San Francisco, to places like the Presidio and the North Point Maritime Museum, and parts of Chinatown they never see, and Mission Dolores — They begin to sense the rich historical heritage of the city, and don't look at cities in the same way they did.

If you read the newspapers about cities you get the idea that cities are dens of iniquity and places of corruption and sores on the body politic, and all these other terms that have been used for the decadence of cities. They begin to see cities as exciting, vital, vibrant places to be, really, in a sense the cutting edge of culture in a way that Suburbia is not. That's important for suburban youngsters.

. . . before schools get embarked on any program, people have all sorts of stereotypes about what's going to happen, but once they're here and we sit down and have lunch together and begin to talk and work together, then all that attitude changes. There is a kind of suspicion of people coming in from a university that exists in high schools, but once the humanists were here that was dispelled.

What the program has really meant to me was breaking down barriers that people have. I mean geographic barriers like understanding the city better, and course barriers where people have a chance to see what other people are doing and understand how things from other departments fit in with the whole of education. There's less isolation. It really has a kind of meaning that I think universities once stood for, to have people see knowledge as something whole and coherent rather than just a series of fragments. . .

—Herschel Herzberg

HIS Positions to be Announced

This is a preliminary announcement of the HUMANIST-IN-THE-SCHOOLS program for 1982-83. A full announcement and application form will be sent throughout the state in January to recruit candidates for scholar positions, and will also appear in the next issue of this newsletter.

The program is or will be in operation this year in the Glendale Unified School District, the Los Angeles Unified School District, the Cupertino Union School District (Santa Clara County), the Kern High School District (Bakersfield), the Holtville Unified School District (Imperial County), the Modesto City Schools, and the Oceanside Unified School District (San Diego County).

The HIS program is funded by the California Council for the Humanities on a challenge match basis. When a district's application and budget have been accepted by CCH, the program can begin as soon as the district has secured matching funds.

OBJECTIVES OF THE PROGRAM:

1. To encourage an understanding of the value and meaning of humanities for high school students who may or may not go on to college.

2. To stimulate scholars trained in *core disciplines of the humanities* (history, philosophy, literature, languages, history and criticism of the arts) to make challenging presentations of their disciplines in non-university teaching situations.

3. To provide an environment for fruitful interchange between scholars with special expertise in humanities disciplines and high school teachers and administrators.

4. To explore ways to develop innovative and experimental curricula for high schools, middle schools, and select elementary schools.

5. To reach out from the schools to involve community, local institutions, parents, and general citizenry in program activities.

6. To demonstrate the place of the *humanities as basic* in the scheme of education.

7. To affirm the relationship between studies of the humanities and the social, vocational, and civil lives of students and the rest of the public.

REQUIREMENTS OF THE VISITING HUMANISTS:

1. The Visiting Humanists must have graduate training (preferably a Ph. D.) in a major field of study in one of the core disciplines of the humanities.

2. The Visiting Humanists should have demonstrable teaching skills and flexibility.

3. The Visiting Humanists should be available for a residency that will allow them to devote their major attention to this project.

4. Preference will be given to persons *not* currently holding a full time university appointment or *on leave* from such a position.

Beyond these basic requirements, some or all of the following are commendable criteria, including desire and willingness to:

1. work cooperatively with teachers and administrators in a team effort;

2. work with students on the pre-college level;

3. work with students with varying skills levels on the same project;

4. work within the framework of a particular school structure;

5. be part of and contribute to a continuing review and evaluation process;

6. assist students in self-directed projects;

7. investigate content areas beyond the narrow definition of a particular discipline;

8. take an initiating role in teaching responsibilities.

The Visiting Humanists will work cooperatively with teachers and students. Their responsibilities include, but are not limited to nor exclusively those of developing lectures, seminars, individual tutorials, film programs, field study trips, independent studies projects, faculty forums and staff development activities, and other projects which expand students' acquaintance with the subject matter of the humanities and provide teacher in-service in these areas. In addition, the Visiting Humanist is the liaison between the schools and the community. In sum, the Visiting Humanist is preceived to be a resource person using his or her disciplinary expertise to maximum effect.

STIPENDS

Stipends are based on the period of residency, which can be for three, four, five, or six months, in university terms, or 60-100 days in public school terms. Residencies are worked out with the particular teacher teams at each school. Stipends are paid on a consultant basis, at the rate of \$60 per day (with the exception of the Los Angeles area) and range \$3600 to \$7200, depending on the length and place of residency.

APPLICATION PROCEDURES

An application form will be supplied by the Humanities Council on request, either in writing or by phone. In addition to the filled-out form, the applicant should furnish a Curriculum Vitae and three letters of recommendation, which should speak to the candidate's aptitude for the position in terms of the criteria listed above, including academic and teaching skills. All these materials should be submitted in triplicate. The specific deadline for applications has not been set, but is anticipated in May of 1982.

Humanities Reporter in Residence

By Jim Quay

The job of humanist-in-residence at California Public Radio is something that I've been making up as I go along. The Bureau itself is so new that it had no precedents for me, and I didn't know any humanists-in-residence to provide a model to follow, so I took my concerns as a student of the humanities and brought them along with me to the job.

My actual title is Humanities Reporter, and I had to begin by deciding what it should be that a humanities reporter reports on. Naturally, I had the humanities: history, philosophy, literary criticism, but I didn't want to become the university explorer and do pieces on academic departments and academic goings-on at the University of California.

I see myself rather as an advocate for a certain kind of concern — that is to say, in public radio there's a strong feeling that they're an alternative to commercial radio, and that seems to translate largely into a concern for news and public affairs, with an occasional glance at the arts and humanities. Now, it's my conviction that the public out there has an appetite for the kinds of issues, the kinds of questions, the kinds of concerns that people in the humanities study — so the humanities should not be just a little garnish put on the end of a news program, but should be worthy of its own programming.

First, however, there was an awful lot of getting to know the territory — I mean the medium was very foreign to me. Editing and interviewing skills weren't too difficult — knowing which questions to ask — my humanistic background helped me there. There's a lot of technical stuff about the use of the machinery, though, that I had to learn.

At the moment, I do two jobs. One is producing a five-, six-, seven-minute piece that is thoughtful enough about an issue to get people thinking — that's the first task. Then, I've tried to start producing longer programs of 30 minutes where we can begin to explore more complex things. Matrix, the magazine that California Public Radio produces, which is an arts, sciences and humanities magazine, usually has a theme to it, and to that theme I bring a humanities content. For example, the science reporter and I did a joint report on the Mediterranean Fruit Fly, and it was my concern that that story contain the ethi-

cal and some of the historical issues involved.

The people, especially those in the quarantined areas, were getting all sorts of reports coming now from one side and now from another. One of the issues that wasn't being raised was that of the proper forum for scientists who disagree about a matter of public policy to present their views. Is it through the news media? Or in the governor's office behind closed doors? I thought it important that that question be brought out. I talked to historian Barton Bernstein and to a professor of ethics with a biology background about the ethical problems involved — that is, here we have a group of people who were never consulted about whether they wanted malathion sprayed on them, or if they were consulted, their wishes were ignored. I felt it my responsibility to bring that issue out.

As another example — we did three pieces on El Salvador in early March. I interviewed an anthropologist who'd been to El Salvador two or three years before and who had a historical view of the situation that I had not seen in the news. He pointed out that there was a 100-year-old history of oppression in El Salvador, that there have been massacres there going back 50 years. It seemed to me that without that historical component a report on what was happening in El Salvador would be greatly distorted. The administration was saying that the problem was caused by Cuban and Soviet arms being imported, and the American public, having just been alerted to the violence, could believe that, yes — something recent and immediate must have given rise to this. But if you understand the history, you can see events occurring today in quite a different context from that provided by the newspapers alone.

I feel that now, after six months, I'm coming to the end of an initial period where I was just trying to figure out what my role might be.

Things are changing rapidly in the bureau now. We may be going to a daily program that would air in the late afternoon — say, 4:30 or 4:45, which would mean a tremendous gain in audience. Now what that would mean for what I think of as humanities programming is not yet clear. One of the concepts I like to play with is what I call piggy-backing. I produced a six-minute piece on the Gnostic gospels where I interviewed Professor William Woellner of the Pacific School of Religion. What I might do is say at the end of that piece, "A longer interview with Professor Woellner about the Gnostic gospels can be heard on the program 'California Close-Up,'" and then make a 30-minute program so that the larger audience listening to those six-minute tapes can decide if it's an interesting enough subject to tune in and get some of the more intricate arguments about the Gnostic gospels.

I've refrained so far from appearing as a commentator on other people's programs. One of the interesting things

I've learned is what the wide world thinks about academics. Academics tend to be brought before the public in the guise of experts, and to be very intimidating, and they tend to be cast — well, look at the way we're caricatured — as stuffy, remote, etc., and there must be at least a grain — shall I say — of truth in that. Well the stereotype would be heightened, I think, by a humanist who would stand back and comment on or judge other work. I've often been introduced by my radio colleagues to friends of theirs with, "Jim's a Ph.D., but he's really okay." Or, "Jim's our humanities reporter — but you can talk to him." I think the kind of authority that academics gain by being remote isn't a very true authority — or a very valuable one. I think the authority that they gain comes from being valuable contributors to, not only their professional dialogue, but public dialogue as well.

So I want to get into the middle of things and get my fingernails dirty. I enjoy the reporting I've done. I have to choose interesting people to talk to, and with a microphone and a tape recorder in my hand, I have an open pass through many doors that would otherwise be closed to me. I've not found that conversation stopped when the microphone came out. I've had otherwise articulate people become suddenly tongue-tied, but I've not found any academic, or anyone else, who didn't seem genuinely pleased to be speaking with me. I enjoy talking to people and they seem to enjoy talking to me.

I was interviewing Professor Claybourne Carson, a historian down at Stanford, about his new book on SNCC, the Student Non-Violent Coordinating Committee, that was part of the civil rights movement. I asked him about music, because that seemed to be such an important part of the civil rights struggle — "Wasn't there a time when you wished that the reader of your book could stop, press a button and hear the music?" And he said, "Absolutely." Well, in my report on SNCC I was able to do that — in the background, suddenly, when Dr. Carson's talking about how SNCC left a legacy of self-respect among people, I could bring up underneath that, "This little light of mine — I'm gonna let it shine" — so we have two ways of making the point, not only Clay's words but the music as well. You can't do that with a book, and I really enjoy using the medium that way. I think it's a very humanistic medium, radio.

With print, you can always erase things; you can't do that with tape. You have to work with the tape and that's sometimes difficult, but I like working with the human voice. It's paradoxical that as we speak there are a lot of repetitions and little gestures that we make, but there are also intonations that you lose in print, and people are looser when they're talking with one

another. I hope to be producing — I aspire to be producing the kind of program that people will want to tape off the radio, or buy a tape of. I've just recently started giving out the address of California Public Radio, so I've begun to get some feedback, and that's very gratifying.

To say how my humanities training affects what I do is a little like asking me to look behind my own eyes. My humanities background is so much a part of me that I don't know what it is any more — I haven't felt self-conscious about it. At first, in working in radio, I had certain problems — that is, I tended to sound as if I were reading everything — to be very stilted because I was used to writing. What we call scripts when we write for radio — that's loosened up a bit over time; it still has a long way to go, but it's better. My sentences still tend to be too long, and I use too many semicolons and words like therefore and however that one doesn't usually hear in speech.

Where I've found my studies the most valuable is in the kind of connections I can sometimes make when I'm thinking about a story. There is also a network of scholars that I'm just now beginning to put together — a directory of whom to call about this — who's the right scholar to talk to about that. It takes time, but it's an important part of my job. For example, I have an advisory board of five humanists, and I can call one of them and say I need an urban historian who will know about Chicano murals in Los Angeles. Who is good? That person will probably know one person who might know somebody who might know just the right person, and the card catalogue is becoming indispensable.

I'm very conscious of how much I still have to learn — but I'm also having such a good time. I had just completed a dissertation in English literature, and if writing a dissertation was like digging a long, straight, narrow trench, then I feel as if I'm at play in the Fields of the Lord right now. I enjoy a sense of being almost a dilettante — that is, speaking to an anthropologist about summer solstice ceremonies of California Indians one week and the next week talking to a historian about the contributions of SNCC in the 1960's — I enjoy that. Even if the piece comes out as basically a science or a news program, I feel very strongly that there is a humanities component — a question of values that humanists would consider important and that they would naturally think of in listening to the questions and which you wouldn't hear in a 30-second spot on television. This is the component I try to inject. I tend — it's interesting — I find in so many stories that I tend to be the person who wraps it up at the end, and that we leave peo-

Early this year, Dr. James Quay, academic humanist, became Jim Quay, humanities reporter, attached to the studio of newly organized California Public Radio. True to his new calling, he preferred to tape an interview rather than write up his experiences. This account is edited from the tape.



Humanist in Corporation Residency

Dr. Thomas Ashton came to his humanist residency from the University of Massachusetts at Amherst. Back at home, he was interviewed by David Lyon of the university publication, *Contact*. This article is reprinted, with permission, from *Contact*.

Question: What's a nice humanist (Ph.D. in English literature with specialization in Romantic poetry) doing banging around the halls of the thirteenth largest American corporation?

Answer: He's the humanist in residence.

The what?

Thomas Ashton, (English professor at University of Massachusetts, Amherst), tells of sitting in a Los Angeles airport lounge, explaining to a fellow traveller that he'd come to the West Coast to work for Atlantic-Richfield (ARCO).

"Aren't you ashamed to admit it?" she allegedly queried.

He says he protested that he had been picked to serve as a humanist in residence.

"Don't play innocent," said she.

And so it went. Ashton's residence was something new. Before he went to ARCO, most residencies for academics in corporations had been oriented to-

ward the acquisition or dissemination of very particular skills. Ashton's charge, loosely, was to explore the feasibility of a residency program for humanists in corporations.

It's worth noting that Atlantic-Richfield, when compared to other large corporations, "is different . . . to a degree," Ashton says. The Atlantic-Richfield Foundation, for example, bailed out the moribund *Harper's* magazine last year. The Foundation also underwrites a good number of public television programs and is very active in aid to Native Americans. ARCO (the business side) has something called the Joint Education program which releases about 500 employees in Los Angeles for 2-3 hours a week to tutor in downtown elementary schools.

"But," Ashton adds, "they're not naive. They're in business to be in business. The question is, can you have business at the same time you have social responsibility?"

The answer is a qualified affirmative. "Corporate responsibility" is frequently an ill-defined catch phrase, but Ashton has some very definite ideas about what it should mean.

"Corporate responsibility," he says, "is about work. The world is not divided between the Protestant work ethic and the 'quality of life.' There has to be some mediating way out of that conflict.

"And the way out," he says, "is that work will become better. Changes in the world will come about through changes in work."

After all, he says, getting down to the spiritual bottom line, "doesn't meaningless, detached work destroy personal relationships? Business can't operate in a detached universe."

Ashton's temporary transition from English professor and associate dean of the graduate school at UMass/Amherst to his experimental role at ARCO was initiated by the California Council for the Humanities, which thought it would be nice to have a look at what the humanities can offer business and vice versa. ARCO executive Thornton Bradshaw, who once sat on the California humanities board, volunteered his company. A third party - the CORO Foundation of Los Angeles, a public administration training group - applied for the money to make the residency possible.

Zip. In went advertisements in higher education journals, one of which caught the eye of Thomas Ashton, who confesses that he was in a professional quandary - he'd done traditional research, he'd been writing textbooks. Where was he to go next?

Ashton was chosen from among 129 applicants. What he was to do next was chart murky waters of corporate-university relations in the humanities. (It is notable that although Ashton's doctorate is in English, he holds an undergraduate degree in business.)

In his final report, Ashton explains that one of the most important things he had hoped to overcome was stereotypic thinking. He describes his initial attitude as one of hoping that the corporate folk would open up to him. *He*, after all, was going in with an open mind . . . Only after he arrived did he realize that *his* attitude about openness was just one more stereotype of the corporate world.

"The corporation is *not* a monolith," Ashton says. "It's hard to understand why people at a university, where everything is so diverse and so politicized, can't understand that maybe the situation's much the same in a business."

Crossing the threshold to acceptance was perhaps the hardest job. As Ashton notes in a speech, "A Semester at ARCO," "It's one thing to hire a professor and another to invite one into your home. Did I want a job? they asked, while I was asking about their jobs. Did I want *their* job? Could I put a word in? And to cap the paradigm of progressive acceptance I heard one ask, 'What's he here for - are we teaching him something or is he teaching us?'"

So he was finally in. Attached nominally to the public relations department, Ashton visited several ARCO operations and examined as well the company's relations with the academic community - in particular its programs with Denver-area institutions of higher learning and the Aspen Institute.

ARCO already had a program called the Faculty Forum, an annual gathering



of professors and ARCO executives to debate energy-related questions. But, Ashton concluded, that was not enough. It was too limited in scope and was set up truly as a debate between two sides, not a peer relationship.

The tangible results of his August 1979 to February 1980 stay at ARCO? Perhaps the most scholarly is a research study of theoretical and functional social programs at ARCO, forthcoming in *Humanities in Society*. There was also a series of presentations on his residency to CORO, to the Center for Humanities at the University of Southern California, to the Colorado Humanities Program, to the California Humanities Association, to ARCO's Faculty Forum. Written reports went to the various agencies involved, including the National Endowment for the Humanities.

Ashton also wrote a detailed planning paper proposing the first Atlantic-Richfield Co. Faculty Institute on the subject of the future of university-corporation cooperation.

It is in that very area - where the grove of academe and the boardroom share a common ground - that the intangible benefits of Ashton's residency come into focus.

He found at ARCO that people were asking the same questions he was about the role of business in the community.

"Asking of business the questions of humanism, I found myself asking of humanism the question of corporate social responsibility," he writes. "Is it genuine, or mere compensatory offset for negative environmental impact? What double benefits accrue to corporation and community? Can the intangible gains put forth in a social audit square with bottom-line business thinking?"

And as the corporate world goes farther and farther into the dark forest of non-quantifiable social goals, what better place to go than to the university for help in blazing the trail?

"We've always had an intangible product - learning," Ashton says of the university. "Why shouldn't they come to us when they're going into an intangible world?"

Humanities Reporter

ple not with answers, but with questions. I'm very comfortable leaving people with questions.

I sometimes miss a longer project that would keep me occupied and I could sustain from week to week, but I've started to put together a project like that - a program about California culture, called Images of California. I am personally sick and tired of reading newspapers and magazines originating on the east coast making snide references to California when what they mean is narcissism, hedonism, kinkiness - hot tubs and peacock feathers. I think there is a serious question about distinctions between east coast and west coast culture - looking to Europe as opposed to looking to Asia, perhaps. I'm a transplanted easterner myself, and I think what Bill Mandell said in his column the other day: you'll hate it the first year, but if you're here after five years you'll stay forever, is probably true.

But I'd like to talk to historians, to artists, philosophers, writers, architectural historians, and many others, about this. Do they have a sense of being Californian? Is there a California philosophy - probably not, as it turns out. But are there groups of, say, ceramicists, who are consciously Californian? What does that mean? The world is sometimes either threatened or promised that it will soon become as California is now. Is that so? Is there any historical evidence

of it? What does that mean? What responsibilities do we have? What responsibilities does anybody concerned with culture in California or anywhere else have?

I'd like to explore these issues seriously. I'm using the materials from a CCH-sponsored project as background - it was a wonderful series of conferences, but I think the maximum number of participants at any one session was about 30. I'm sure that there's an audience - a radio audience - out there that would drink in this program, and I intend to put it on for them.

There's something to be said about the joshing around the Bureau office that's interesting. In one sense, there aren't two cultures, as C.P. Snow said, but there may be three: the arts, the humanities and the sciences. We plan to do a program one of these days on caricatures, from the point of view of the three cultures. That is, when a scientist uses the word artist, what does he picture? Does he think of somebody starving in a garret somewhere, a little bit on the border of neurosis? When he thinks of humanists, how does he see them - as people in tweeds who smoke pipes and stay in an ivory tower? And how does an artist or a humanist picture a scientist? Each of these three cultures has their caricatures of the others, and we're hoping to explore them. It should be illuminating and lots of fun.



Humanist in a Medical Setting

Transcribed from a radio program in the California Times series

NARRATOR: What would it be like to lose the use of your body little by little? First, maybe you wouldn't be able to walk, then you might lose the use of your hands, then maybe your ability to talk or to see, or even to chew or swallow until eventually your entire body was useless, but your mind was not. This essentially is what happens to people with ALS, sometimes known as Lou Gehrig's disease, and the prognosis is an early death.

Other nerve diseases leave their victims betrayed by their bodies but active in their mind — multiple sclerosis, Parkinson's disease, Huntington's Chorea — all slowly devastate the body. What's left for people with these diseases except activities of the mind?

But the medical world is not normally concerned with that. They treat the body and tell the patient to go home and wait for a cure or death, whichever comes first. The Center for Neurologic Study in San Diego does laboratory research and experimental treatment for patients with nerve diseases but they believe that is not enough.

So Dr. Richard Smith, Director of the Center and Dr. Andrew Feenberg, philosophy professor at San Diego State received a grant from the California Council for the Humanities. They wanted to place a scholar in philosophy and literature into the Center. The idea was to offer the patients exposure to some of the great wisdom contained in literature and maybe a way they could remain at least mentally active. Here is what Dr. Feenberg had in mind:

ANDREW FEENBERG: The subject matter includes literary and philosophical works which, you can say, contain some kind of wisdom. Of course, contain is the wrong word — you can't just put it in a bottle and give it to someone, but if you reflect on some of these great works of literature and philosophy maybe you can find something for yourself that you would not have found so easily without the presence of these stimuli. If we were to speak very accurately, maybe we would have to talk about having an opportunity to be in the presence of whatever philosophers or writers have been able to say that may provoke reflection or get you to think about large issues which you have probably been evading most of your life because you did not need to face them and they are unpleasant to face. Then perhaps something can come from this which is of value to persons who are trying to resolve the life problems that they face, inescapably, when they are told they may have only a few more years to live.

NARRATOR: Dr. Smith believes that the mental health of a patient severely affects his physical health, so his interest in this experiment was that it might have some therapeutic effect. But finding a scholar who had

the right qualifications and would be willing to work with sick and dying people for six months was not easy, according to Dr. Feenberg. They finally settled on Dr. Ben Mijuskovic, a philosophy professor who seemed perfect for the job although he had no background in psychology.

ANDREW FEENBERG: On the side of academic qualifications, he has published two books, he has a doctorate in philosophy from the University of California and has written many articles. Among the subjects of his research are problems having to do with the condition of patients. He has written a book on loneliness, and so that seemed to qualify him amply on the academic side. On the other side, the side of human relations, we met him and interviewed him, and everyone could see that he was someone that was very gentle, not timid, but gentle and capable of talking and putting people at their ease, communicating with them in a calm and low key kind of way, and making things happen personally without creating a lot of tension.

When we put these two things together we felt that here were the attributes of a person capable of performing the task. He also had some background as a social worker. That was very reassuring for another reason: we wanted to have some confidence that the person had seen something more frightening than an introductory philosophy class, because we were a little scared that we would be putting someone in a difficult position for him psychologically. We were reassured by that.

We didn't want a psychologist. I'll tell you why. We felt that one of the principal dangers to the integrity of the program was that it could be turned into a counseling program, not a humanities program but a counseling program, for which we should have gone to the State Department of Mental Health for funding and not the California Council for the Humanities. So to keep it a humanities program meant to really insist on these scholarly qualifications and not to place the psychological qualifications in the forefront, which would have implied really different goals from the ones we had.

NARRATOR: As Ben Mijuskovic, philosopher, entered this realm of the sick and dying he didn't know what to expect.

BEN MIJUSKOVIC: I didn't have any preconceived ideas of what they would feel like. The literature that I had read dealt with people who resented the fact that they were dying. For example, in *The Plague*, Camus describes the populace as resenting it. The main character, Dr. Rieux, fights against the suffering, the death, but there is nothing he can do about it. There is no cure for it or anything, and even at the end of the book it

just seems to go away, but he resented the fact that men and friends were dying of plague.

So I didn't have any preconceived notions as to how these individuals would feel about the prospect of their more or less imminent death. Many of them were involved in religious solutions; some of them even saw their condition as having some sort of meaning within a religious framework. Many of the others have accepted it. So I didn't go into it thinking that they would all be sad, that they would all feel an inner peace because they would go on to a better and higher realm. I just didn't know what I would find. So it wasn't a deterrent that they were dying.

It may be a deterrent from continuing the program, now that I tend to think that they are more unhappy than the neutral attitude I had originally taken. I didn't know the extent of the disease. I didn't know what it could do, and I do know that now. I didn't know what it could do, and I do know that now. I didn't know that it was a form of paralysis that could totally incapacitate a human being.

NARRATOR: Ben was shocked at first at what these nerve diseases, especially Lou Gehrig's disease can do to people.

BEN MIJUSKOVIC: Some of the visits were exhausting. I mean you could do one of these visits or two at most in a day. Even someone like Greta who escorted me and who has been exposed to a great deal of this would develop headaches and sometimes I could see tears welling up in her eyes. It can take quite a bit out of you, especially if you have gotten to like a patient.

There was one patient who was very articulate, a very well-educated woman. On the first visit we talked about books and she was actually the one who recommended *Anatomy of an Illness* to me. I enjoyed the conversation and left, looking forward to the next time I came.

When I came again, her voice had deteriorated so badly that I couldn't understand what she was saying. That's an experience that is difficult to adjust to. It would be the same as if you and I are talking now and a month from now you saw me and I couldn't speak at all. I would imagine that would have some sort of psychological impact on you. Those things can take quite a bit of energy out of you.

But that doesn't justify the fact that I should have made more visits or that I should have tried to go back to certain people more often. I knew there would be occasions when I would like certain patients and the thought of their suffering would make me sad, but if I didn't get to know them I never would have come to like them. I would have missed out on something.

NARRATOR: Lou Gehrig's disease

has been described as very much like a slow form of polio but with no known cause or cure. It is much more common than muscular dystrophy, so Ben had to be concerned not just about the psychological problems he might face.

BEN MIJUSKOVIC: Physically there were some problems — I didn't know what the causes of the disease are, I still don't know — it bothered me that it could be possibly contagious. I don't know.

NARRATOR: Ben Mijuskovic has written some 10 articles and a book on loneliness, a subject he thought would have great relevance to the patients with such debilitating diseases. He chose books that dealt with themes of suffering, death, loneliness, and human dignity. He thought these books would have meaning to people in this condition. But he was wrong, terribly wrong. The patients did not like to read such works as *The Plague* by Albert Camus.

BEN MIJUSKOVIC: *The Plague* describes how a little town in Algiers one day the rats start dying, then the people start dying, and the populace realizes that the black plague (Bubonic plague) has come to that town. Then the question is, why has it come, and what's to be done about it.

Now as far as I could tell, and I'm still convinced of this, *The Plague* describes as accurately as is possible the situation of the patients themselves. They have been visited by some sort of suffering, they don't know why, except the ones who have solved it through their religious commitment, but the question then is why are they suffering.

Some people have interpreted the plague as a symbol of the Nazi occupation of France. But, anyway the book says that in times of suffering there is more to praise in human beings than there is to blame. That they are going to act basically honorably with courage and with some attempt to help each other.

As a humanist that is an appealing answer to me. It turned out it wasn't a palatable solution for the few people who did read *The Plague*. I think what bothered them about *The Plague* was, as they said, that it was too grim and too depressing. I don't know why it struck them that way and it was difficult to me to analyze their reaction because it was so strong. I felt uncomfortable about pursuing it.

I suspect that works like *The Plague* are protest novels. In other words, they are an angry response to what is going on in the world. My impression, and maybe I'm wrong, and maybe it would be better that I'm wrong, is that many of the patients are passive.

At first when I came to the Center I resisted using the word patient be-





cause it sounded like such a passive attitude, but as time has gone on I have used it more and more, and now I don't feel uncomfortable about it. They have accepted the disease in most cases. So, the reason I think they did not like *The Plague* is because it has too much of a protest to it, too much of an active resentment of fate or destiny or death or whatever it is.

Now, books like *Jonathan Livingston Seagull* which describes how a seagull wants to learn to fly faster and faster and is dissuaded by his parents and by other seagulls, but nevertheless persists in trying to fly faster and taking higher dives and things like that.

At a certain point Jonathan sort of escapes from his body; he can transport himself to different time zones, different space zones. I think what appeals to the patients about a book like *Jonathan* is this idea that they are not locked up in the body. The mind is free; the spirit is free.

What gives Jonathan the ability to transcend his body is not that he is an intellectual or that he has read books that the other seagulls haven't; it is just a kind of vitality of spirit and I think that gives them encouragement, gives them hope. *The Plague* doesn't offer that kind of encouragement or theme of the freedom of the spirit or freedom of the mind.

NARRATOR: So, he tried another theme.

BEN MIJUSKOVIC: I picked *The Heart is a Lonely Hunter* — that's Carson McCullers — and it is a description of different types of isolated people, lonely people. One of the central characters is a mute, Mr. Singer. And it is an unhappy book. It's a sad book.

Singer, although he is liked by everyone, is unable to communicate with them because he can't talk. Everyone thinks that Singer understands them and much of the time he doesn't understand what they are saying, but also he'd like to be with his own friend who himself is a mute.

A number of people who have ALS have trouble talking, serious difficulties talking. I thought that might suggest some sort of emotions that they could seek release for. I was convinced that by touching on certain emotional themes I could get them to sympathize with each other, maybe to cathartically express themselves, have someone that they could talk to and release some of their pent up feelings, that sort of thing. Just some very simple, probably misguided psychology.

There are some other books; *Steppenwolf* is a book about loneliness. Now they seemed to respond well to *Sidhartha* by the same author, but I drew back from giving them *Steppenwolf* because it is a very sad book, and when I realized that *The Heart is a Lonely Hunter* bombed out then there wasn't any point to push that theme.

NARRATOR: Ben was puzzled and tried to figure out where he went wrong.

BEN MIJUSKOVIC: I decided that I wouldn't try philosophy; I wasn't going to try Descartes' *Meditations* or Kant's *Critique of Pure Reason*; that didn't make any sense. From the beginning I was kind of plugged into this emotional approach to it, a psychological approach. I think it is interesting that they liked *Jonathan* and *The Little Prince* as opposed to *The Plague* and *The Heart is a Lonely Hunter*, I don't know what to make of it.

I have suggested some possible interpretations. A flight to fantasy, an escape from the body, that sort of thing, but I don't know if those interpretations are right. It was as interesting to me why they would like those books as it would be if they would have explained to me the transcendental unity of apperception in Kant's *Critique*.

NARRATOR: Dr. Feenberg also tried to analyze what went wrong with the experiment.

ANDREW FEENBERG: I think that we didn't connect with what we knew about literature and philosophy very well. What we needed was to make a leap. There is an intellectual leap there which we didn't succeed in making. We didn't know for example, that as Ben pointed out, the people wanted things that exemplified values of courage, perseverance or escape, things of that sort. And, of course, that makes sense. Now that we know it is very plausible and we are busy regretting that we didn't have a psychologist tell us that before.

But after all, people in this condition also think about their problems, that's also part of their situation, and maybe we would have been wrong not to try to give them literature through which they could reflect on their problems as well as find a way to escape.

In any case, we might have done things a little differently if we had had that kind of advice. But I think you get that kind of advice by doing it, figuring out what the problems are and then going and finding people who can help you interpret what you have done. That's the normal way new connections get made.

NARRATOR: Even though the scholars did not divine correctly what sorts of books patients would gain comfort from, Feenberg does not consider Ben or the project a failure.

ANDREW FEENBERG: It is not an easy thing to enter the world of people with a terminal illness and talk to them about their lives and about books and do that month after month and build some kind of a little constituency of people who want to see you come back and will actually read a book that you recommend, and will give you their opinions about it. To be able to do that even on the small scale that we have done it on so far

and to learn some things from the experience seems to me a very worthwhile achievement.

It may be true that using slightly different approaches, Ben could have reached two times as many people, three times as many people, and maybe other things he could have done would have improved the program, but you don't do an experiment on the assumption that you will get everything right the first time.

NARRATOR: But the people who can really best assess this experiment are the patients themselves. Betty Parker has multiple sclerosis. She knows the value of intellectual activity.

BETTY PARKER: I think that's most important, especially for people with neurological diseases because I know with myself where I used to be very active with physical sports, playing golf and riding horses, and walking a great deal, I can't do that any longer. Fortunately, I have always been a reader and Ben has offered me quite a few books and stimulated my interest more in reading, so now I read more and I try and study, and as long as I can read and study and have my eyesight, well, then it's important; I can go on. I can't do the things that I used to do physically, but there's no reason I can't do things mentally.

NARRATOR: Doris Herod also has MS. She has mixed feelings about some of Ben's suggestions.

DORIS HEROD: I am not so sure I would go along with everything he suggests because he doesn't know what a person likes. He has made that known to me. He feels that a person should make his own selection of reading material. But maybe that isn't true with everyone. Maybe they don't know what they like to read until they start testing and reading around.

Like, I would have never read that little book that he gave me. He suggested *The Little Prince* which I think of as a child's story but I got something out of it in a spiritual way, and I loved *Jonathan Seagull*. I have read it twice now. And, well, there was something there that makes you realize that when this life is over, well, it just goes on, at least that is the feeling that the book brings out. And then, I have read some pretty deep, heavier things too, like *The First Circle*.

NARRATOR: Ben Mijuscovik still believes that this is a good idea, even though he wishes he had gone about it a little differently. Now he wonders what impact it had on him.

BEN MIJUSKOVIC: It's relatively easy to talk about it to you, or with a group of strangers as occurred this morning. What I'm curious about is whether when my six months are up, whether there are patients whom I'll go back to see, whether there are patients that I'll call and say, do you mind if I drop by, and talk with them.

I want to know what sort of a person I am, whether I'll go back and do something that is no longer part of my professional job.

I'm struck by what Greta has told me about the people who have suffered from having family members die from ALS. After that member has died they leave it; they don't stay involved in a volunteer capacity or in any capacity, they get the hell out of there. I'm curious whether I'll go back.

I certainly won't go back because it's ALS. I'll go back because there are some people I happen to like who happen to have ALS. But, I won't go back because of the disease itself. I met some people that didn't stimulate me that much who have this disease. I don't feel motivated to go back and see them, but I would like to know if I'll go back and see people I have a genuine affection for, despite the fact that they have ALS.

And that's what I'd like to find out about myself and get out of this experience. It will tell me something about myself.

NARRATOR: Dr. Feenberg says he still believes that philosophy and literature have a place in medicine.

ANDREW FEENBERG: Essentially here the key thing is the fact that these are incurable diseases, and we think of medicine as take this pill; here's a shot; let's measure this, and look at that. It's like taking your car to the garage, you know; they clean the carburetor and out you go.

But that's not true of incurable diseases, and in our normal frame of mind we just sort of class that problem with the things we don't think about. But actually, everybody dies of incurable diseases so it's quite a general problem. We don't die of the ones that are cured.

Then I began to realize just from being associated with this Center how massive the problems were. Medicine, which we think of as this institution that cures, in fact has its limits, and those limits ultimately concern everybody. That raises the question, "What can you do for people whom you can't cure?" "What are the limits of medicine?" "Are they simply that this guy isn't qualified for treatment — sorry sir, you have an incurable disease; please go home and die."

That's a very brutal way of summarizing a lot of patients' sense of the medical attitude toward their incurable disease. So we are involved in trying to change that and to provide more sympathetic treatment in a more caring setting for people who have these problems.

That interests me because it takes medicine out of the realm of auto mechanics, which I am not very good at, and puts it in another realm which is relevant to philosophy because it has to do with communication and values and understanding life.



Humanists in Residence

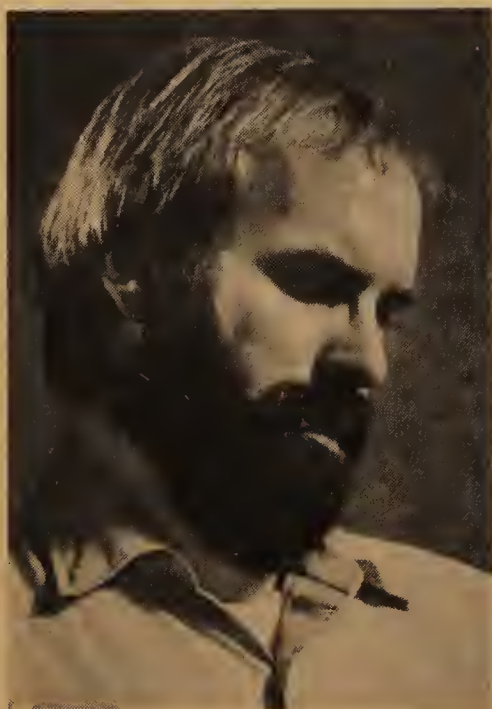
HUMANITIES NETWORK



Newsletter of the California Council for the Humanities

Fall, 1981 Volume 4, No. 4

Jim Quay See Page 12



I find in so many stories that we leave people not with answers, but with questions. I'm very comfortable leaving people with questions.

The sense of wonder grows not so much by the addition of information or theories, but by the awakening of questioning in the light of great ideas.



Dr. Jacob Needleman Page 1

INSIDE:

HUMANITIES AS A MORAL FORCE	1
HUMANISTS-IN-THE-SCHOOLS	9
HUMANITIES REPORTER ON RADIO	12
HUMANIST IN CORPORATION RESIDENCY	13
HUMANIST IN A MEDICAL SETTING	14

California Council for the Humanities

312 Sutter Street, Suite 601, San Francisco, CA 94108 415/391-1474
Oviatt Building, Suite 711, 617 S. Olive St., Los Angeles 90014 213/629-3796



RICHARD WASSERTROM, Chair
Professor of Philosophy
University of California, Santa Cruz

JOHN BERUTTI
Rancher and Writer, Sattley

WALTER CAPPS
Professor of Religious Studies
University of California,
Santa Barbara

DAVID L. CRIPPENS
Vice President, Educational Services
KCET-TV, Los Angeles

CARL N. DEGLER
Professor of History
Stanford University

FRANCISCA FLORES
Executive Director
Chicana Service Action Center,
Los Angeles

JEAN FRANCO
*Chair, Department of Spanish and
Portuguese, Stanford University*

LUCIE CHENG HIRATA
Director, Asian American Studies Center
University of California, Los Angeles

MARSHA JEFFER
Film Producer-Educator, Cypress

ROBERT K. KANAGAWA
President, Kanagawa Citrus Company
Sanger

ALISTAIR W. McCRONE
President, Humboldt State University

WALTER W. MINGER
Senior Vice President, Agribusiness
Bank of America, San Francisco

HELENE MOGLEN
Dean, Division of Humanities and Arts
University of California, Santa Cruz

ROY HARVEY PEARCE
Professor of American Literature
University of California, San Diego

FLORETTE POMEROY
Consultant in Philanthropy,
San Francisco

ANTHONY L. RAMOS
Executive Secretary-Treasurer
California State Council of Carpenters

ELEANOR MASON RAMSEY
President, Mason Tillman Associates
Berkeley

THOMAS SANCHEZ
Author, Santa Barbara

ANITA SILVERS
Professor of Philosophy
San Francisco State University

KATHRYN KISH SKLAR
Professor of History
University of California,
Los Angeles

JULIA THOMAS
President, Bobrow/Thomas & Associates
Los Angeles

STAFF:

BRUCE R. SIEVERS
Executive Director

RAQUEL SCHERR-SALGADO
Assistant Directors

KATHERINE KOBAYASHI
Program Officer

ANN PESCATELLO
Special Projects Officer

DOROTHY REED
Editor

CHRISTINA HERRICK
Financial Administration

TERI PETERSON
Administrative Secretary

NEXT DEADLINES:

Public Policy
Local & Cultural History
Public & Community Programs
OCTOBER 31, 1981
JANUARY 31, 1982

Public Radio & TV
MARCH 31, 1982

TEN copies of all proposals must arrive in the San Francisco office by the date due.

312 Sutter Street, Suite 601, San Francisco, CA 94108

Non-Profit Organization

U.S. Postage

PAID

San Jose, Calif.

Permit No. 1